MARCH 2024 AUSTRALIA

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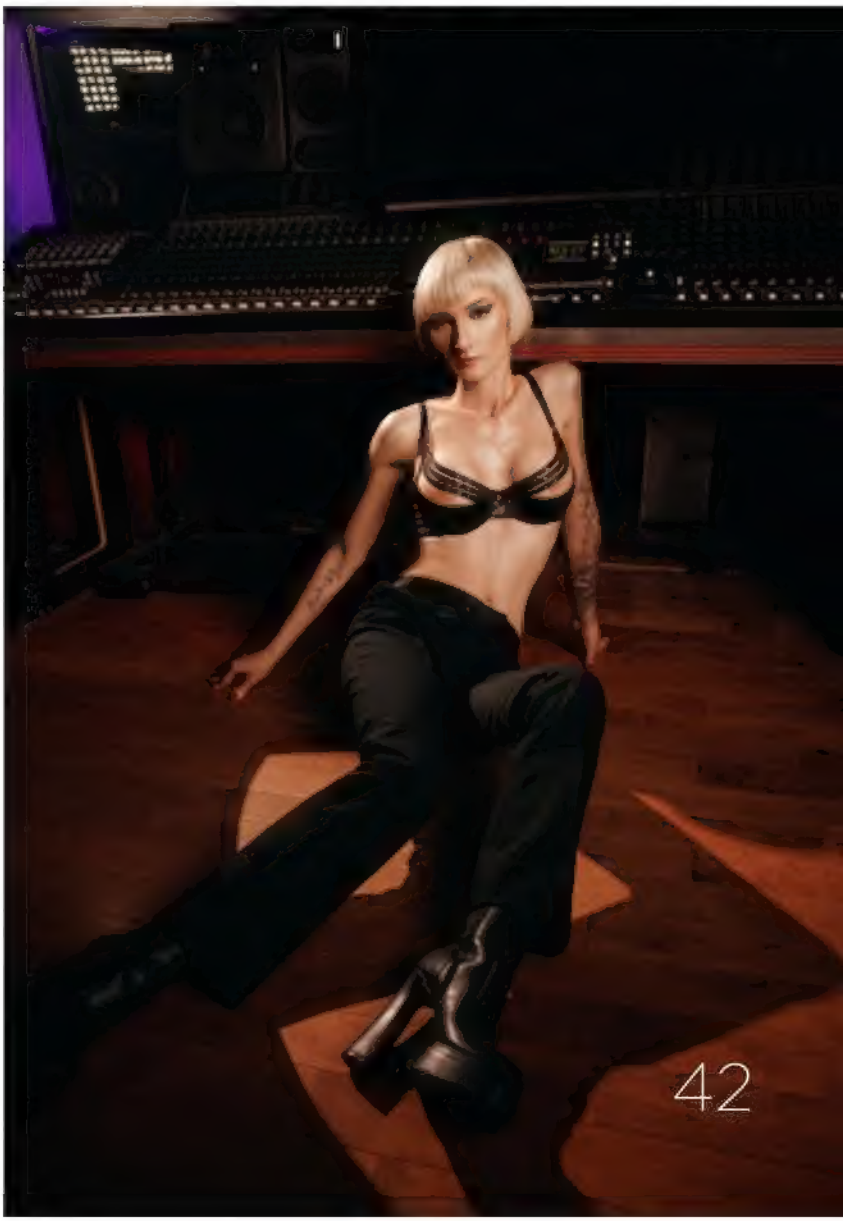
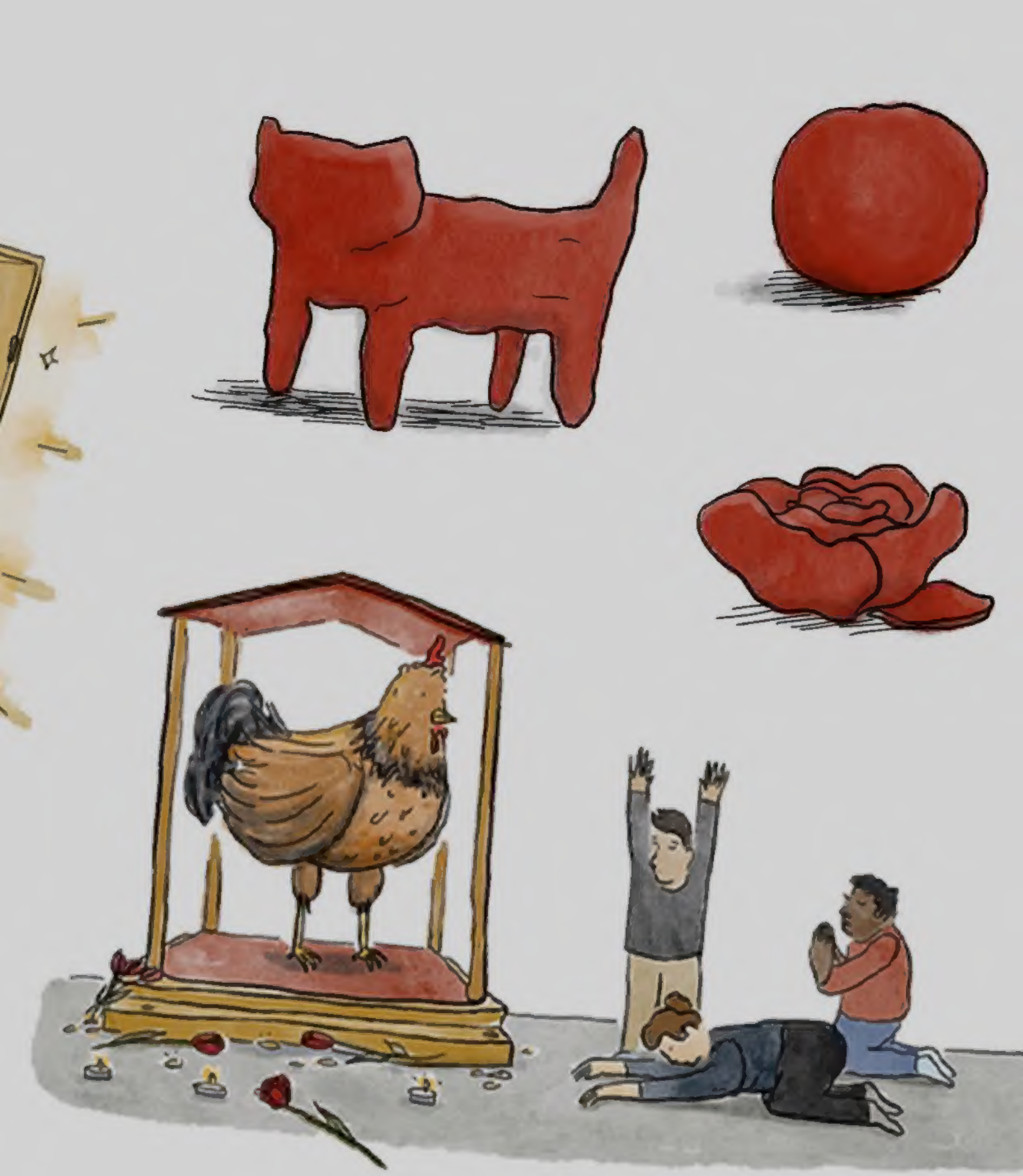


PLAYBOY

Kinks I've Misconstrued

If you think doggy-style means begging for your dinner, you're in good company. Artist Natalie Dupille shares some very understandable misunderstandings

No, e-stim does not refer to the direct-deposit of your stimulus check. But if you got that wrong, you'll find no harsh judgment here—after all, when it comes to "sex words," there's plenty of room for "kinks" in your perception.



BDSM:

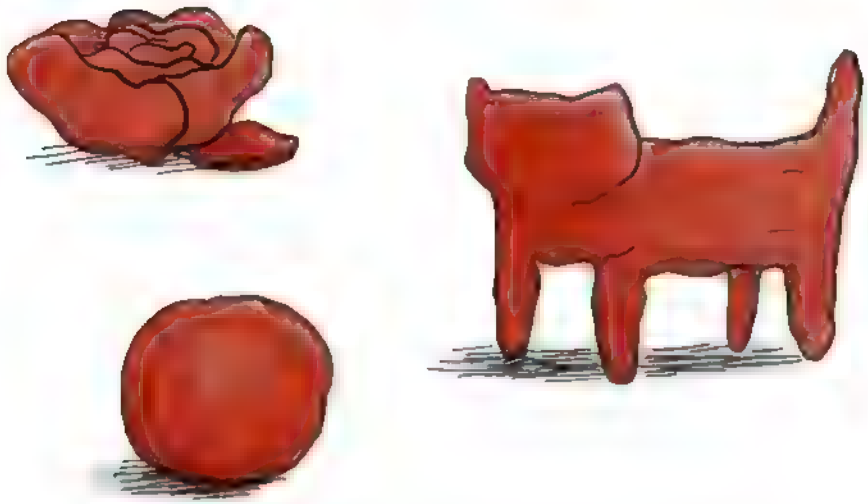
a nice, perfectly work-appropriate text acronym

GOLDEN SHOWERS:

gilded bathing chambers that I will never be able to afford

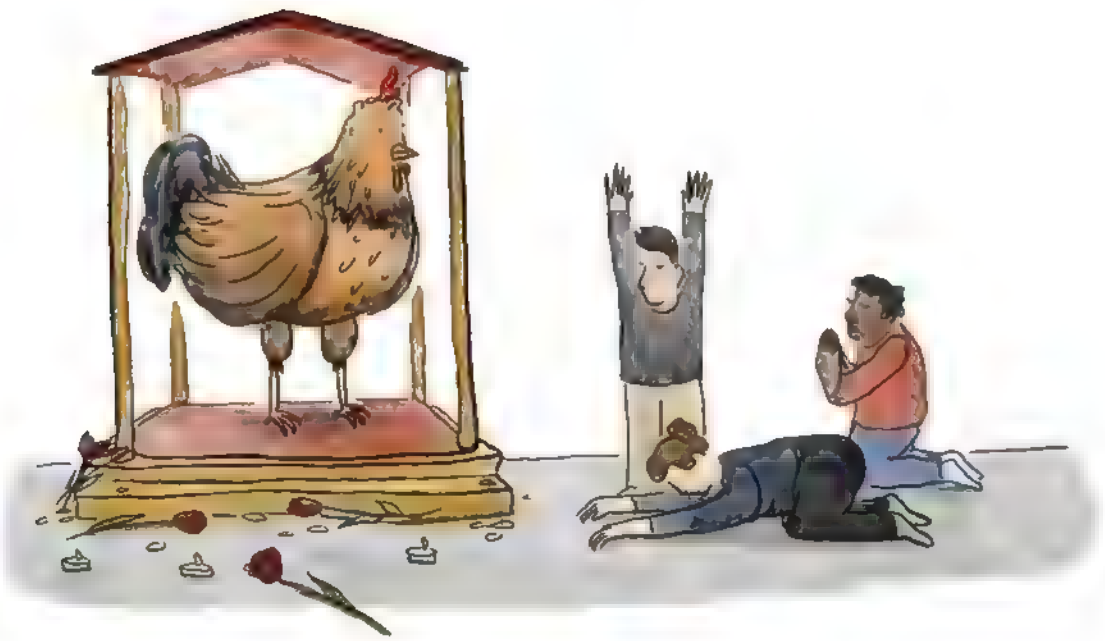
WAX PLAY:

the sculpting of discarded Babybel cheese casings



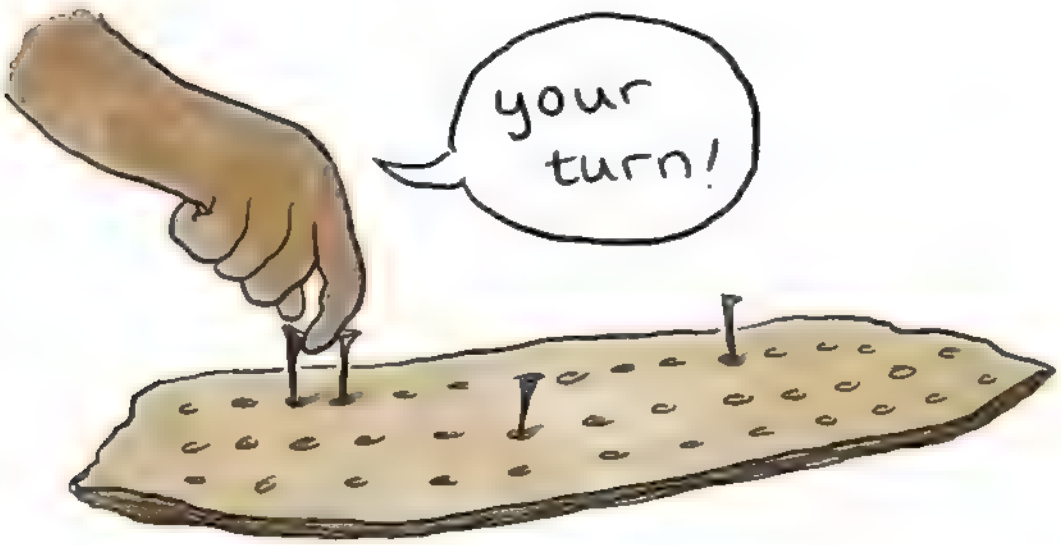
COCK WORSHIP:

a religion of fowl devotees



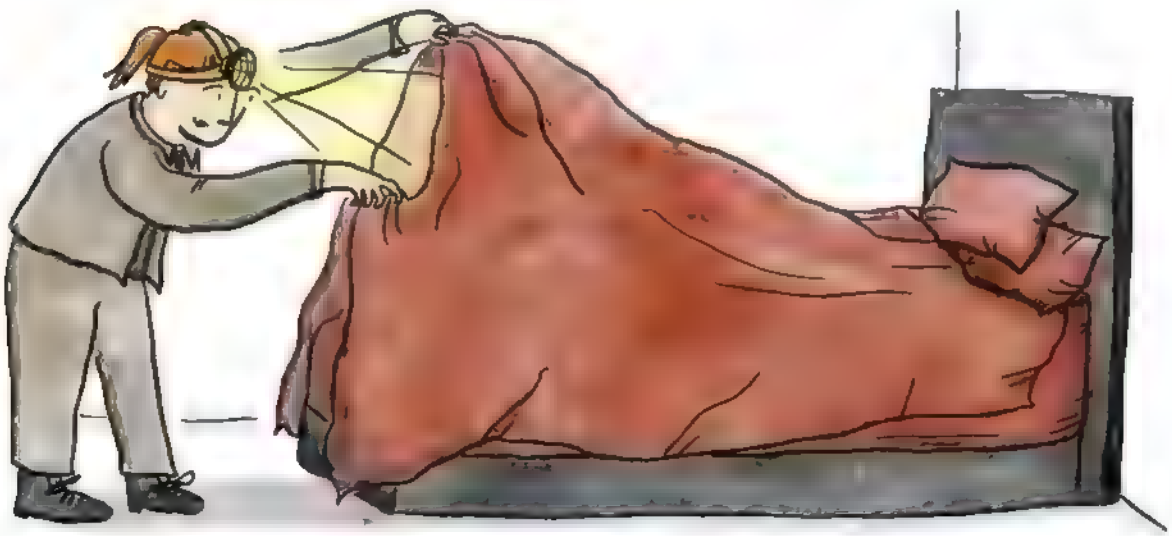
PEGGING:

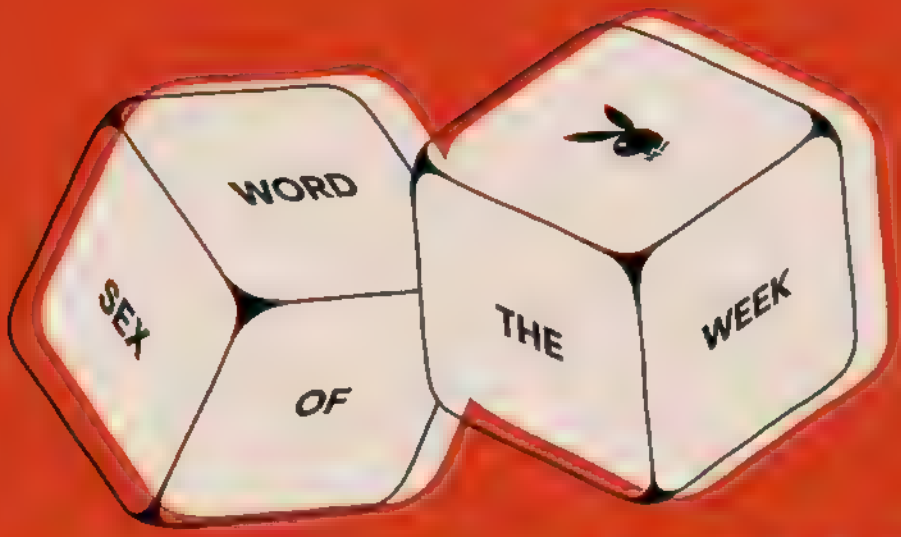
a fun, cribbage-like board game activity



SPELUNKING:

not a kink, but really sounds like it should be one.





Santaphilia

WRITTEN BY
ANITA LITTLE

ILLUSTRATION BY
KATIE BAILIE

That is some serious Fifty Shades of Sleigh shit right there.

a uniform.

This fetish is more common than one might think. If you

Girls scene where Regina George and company practically

costumes, then you're a closet santaphiliac.

For anyone who might be a ho (ho ho) for Santa, know

in return. He just wants you to be a good person. What's more

of a turn-on than that?

Diana Vazquez

Instagram @Officialmsdianavazquez

Tell us about the moment you found out you would be featured in the magazine. What was your initial reaction? I was excited I was actually in Colombia shooting when I was told.

Can you share your favorite shot or spread from the magazine and why it holds special significance for you? Hmm... I think my favorite shot is where I'm kneeling and looking down It's like a food for thought shot

When you're not working, what helps you decompress and relax? Eating good food actually lol I love food and I like laying in bed scrolling through my media and seeing happy faces

What's the strangest fan encounter you've ever had? Ooof... One year on the Fourth of July, I was at the beach in Florida with my family, when I heard someone call out my name "Ms Diana Vazquez"! I turned around and standing there were two kids One was probably like, seven, and the other was maybe twelve. I was embarrassed, but super flattered. We took a photo and they walked away happy as can be

What's the best "wardrobe malfunction" story that you can now laugh about? Well, I can honestly say I don't think I've had one, yet

What are some of your biggest dreams you hope to achieve? Honestly, I am known not only as a model but being well known for doing extravagantly great things and helping people without anything in return

What's the weirdest beauty tip or trick you've picked up? I've been doing this since I was a teenager. When I get a pimple, I wash my face of course, and then squeeze lime juice into Ponds face moisturizer, put it on my face, and go to sleep It reduces and/or removes my pimples.

If you were stranded on a deserted island with only one accessory, what would it be? Deodorant lol

What's your go-to guilty pleasure snack? Salt and vinegar chips with sour cream

What is the absolute worst thing a man can do to completely put you off? Brag about what he has

What advice would you give to aspiring models? Nothing I'd what it seems. Stay learning and stay humble. Work will forever be an attribute babes

Playboy Interview

Francis Ford Coppola

A candid conversation with the Midas-touch director of "The Godfather"

NTERVIEW BY **WILLIAM MURRAY** PHOTOGRAPHY BY **CARL IRI**

Every year or so, the American movie industry comes up with a talented new young director whose current flick is hailed as the greatest-ever piece of goods, he usually finds himself an overnight celebrity, the darling of TV talk shows and magazine profiles. Few deserve such treatment and even fewer manage to survive it. The latest of Hollywood's directorial darlings is a portly, bearded, fast-talking 36-year-old dynamo named Francis Ford Coppola (pronounced Cope-uh-lah), who made headlines this year by being nominated for five Academy Awards—and winning three of them. In the history of the awards, only the venerable Walt Disney received more nominations (six) in a single year. Coppola was also named best motion-picture director of the year by the Directors Guild of America.

Unlike most of the other boy geniuses, however, Coppola might actually be every bit as talented as the reviewers say he is. His present eminence rests largely on having made The Godfather Part II an even bigger artistic success than the original Godfather, which, in addition to grossing a staggering R4,950.00 million, has been acclaimed by most serious movie critics here and abroad as the greatest gangster picture ever made. For the first time in Hollywood history, a sequel to a tremendously successful motion picture has sur-

passed the original in critical estimation and is likely to do the same at the box office.

Just three years ago, Coppola was broke and so little in demand that he was reportedly only fourth or fifth on Paramount's list of possible candidates to direct what the studio envisaged all along as no more than a big-budget thriller to be carved out of Mario Puzo's sprawling best seller. Since The Godfather, Coppola has become the one person in the movie industry more in demand than Clint Eastwood. "If he took all the offers now coming his way in any one week," a studio executive recently said, "he'd have to work uninterruptedly for the next 50 years and might get to be rich enough to buy up Fort Knox."

The wonder is not that Coppola is so young to be in such a position but that it took Hollywood so long to find out about him. Francis remembers his childhood as an agitated series of crises, with much shouting, passion and tears. His father, Carmine, was a virtuoso flutist who played with several leading orchestras, including Arturo Toscanini's celebrated NBC Symphony. Unable to achieve recognition as a composer, he moved the family back and forth across the country in pursuit of his career, which was finally capped with an Oscar for the score of Godfather II. Francis's older brother, August, a writer, was handsome, brilliant and popular with girls; his sister, Talia, an actress (she played Connie, Michael Corleone's sister in both Godfathers), was the baby of the family. Francis retreated for a while into a fantasy world in which, for hours on end, he played with puppets, watched TV and read comic books.

He aspired to playwrighting but quickly changed his mind when he saw his first Eisenstein film, Ten Days That Shook the World, at the age of 17. "On Monday I was in the theater," Coppola has said, "and on Tuesday I wanted to be a filmmaker."

At UCLA's film school, Coppola won the Samuel Goldwyn writing award and at 22 he landed a job as a staff writer with Seven Arts, a major production company, where he directed a low-budget horror picture for producer Roger Corman. Coppola's master's-thesis film, You're a Big Boy Now, a knockabout farce with a rock score, brought him to the attention of Warner Bros., which signed him to direct a musical, Finian's Rainbow. It flopped. Mostly on his own, Coppola put together The Rain People, a film he wrote and directed about a pregnant woman who leaves her husband, despite the fact that she loves him, because she doesn't want to be married anymore. The movie antedated women's lib and is now considered to have been ahead of its period, a polite way of saying that it didn't make much money. But by that time, Coppola had also co-authored the screenplay of Patton, for which he won an Oscar. He was barely 28 and the odds were he'd make it big, if he just stuck around long enough.

By 1969, however, Coppola had had enough of Hollywood's chaotic financing methods, antiquated production techniques and rigidly entrenched craft unions. He talked Warner's into letting him set up his own production company, American Zoetrope, and moved to San Francisco, where he proposed to turn out high-quality, low-budget features. The company's first project, THX 1138, a futuristic script directed by his friend George Lucas that has since become a cult classic, all but sank it. Warner's canceled its contract, leaving Coppola stranded under a mountain of debts, from which he quickly extricated himself with The Godfather, followed not only by Godfather II but by its rival for best-picture honors in the 1974 Oscars competition, The Conversation.

Today, Coppola's only worry is deciding what to do next. He has enough money to indulge himself and he has a number of projects that have been sitting on his desk and/or maturing in his head for years. In addition to Lucas, whom he prodded into writing and directing the enormously successful American Graffiti—which he produced after the script had been rejected by 11 studios—Coppola has gathered around him in San Francisco a small army of young, supremely talented individualists. They swarm in and out of the Coppola Company headquarters, an old eight-story San Francisco office building that Coppola is restoring. Coppola listens to everyone and overlooks nothing.

Some people feel this may be his undoing as an artist. Coppola willingly delegates authority and listens to advice, but he clearly feels capable of undertaking just about anything interesting that comes his way. He has also set up his own distribution company, has acquired a small legitimate theater, where he plans to produce and direct his own plays as well as those of others, is wheeling and dealing in real estate and publishes a biweekly magazine called City that aspires to do for the San Francisco region something of what New York does for its area. He enjoys a warm home life with his artist wife, Eleanor, and their three small children, as well as an active social one with a wide circle of friends and cronies whom he calls "the family." To find out more about this artist-mogul, PLAYBOY assigned contributor William Murray to track him down on his home grounds and interview him. Murray reports:

"Getting to see Francis Ford Coppola these days is about as difficult as setting up a tête-á-tête with the Godfather himself. It took weeks and dozens of long-distance phone calls, filtered through the usual guard screen of secretaries and superefficient business managers, before a meeting was finally arranged.

"I finally caught up with Coppola at his house, a light-blue, turn-of-the-century, 28-room mansion with a magnificent view of the Golden Gate Bridge. The huge rooms are stocked with gadgets, including an old jukebox, a player grand piano, hi-fi equipment and a fully equipped projection room. It was exactly the sort of palazzo I'd have envisioned for a self-exiled Hollywood tycoon, but I hadn't been in the place more than 20 minutes before I realized that, far from being a self-advertisement for power and success, everything in the house reflected the highly personal, even eccentric tastes of Francis or Eleanor Coppola.

"The first thing Coppola did was to make me a cappuccino on his own espresso machine, imported from Turin. We sat and sipped coffee. Everything was moving at such a leisurely pace that I couldn't imagine at first how I'd ever be able to get a real conversation under way with him.

"I needn't have worried. The minute I switched on my tape recorder, Coppola came to life. This was work. First, he corrected the position of the machine, then he fiddled with the volume and tone controls until he had them set to his satisfaction. Finally, he allowed me to question him. All you have to do with Coppola is get him going. After that, the problem is slowing him down, much less stopping him. I got the feeling he could have been a tremendous politician or an eloquent preacher. We talked for several hours that first day, then continued the next two days at his office.

"Our final session was held at his home. Coppola, wearing an Arab caftan that failed to conceal his bulk, ushered me into one of the Bay Area's largest backyards, where a Moorish-style pool is heated to body temperature. He leaped into the water and for the next five minutes he moaned—very loudly. What if the neighbors complain? he was asked. 'It's my pool,' he answered, 'and I'll moan if I like.' Sipping a cup of espresso while standing in the water, he added, 'Y'know, I like this. It's my idea of real decadence.'

"Back in the living room, Coppola, his robe billowing about him, pirouetted, gavotted and jigged without a trace of self-consciousness to a record of carnival music that he'd brought back from Rio, where he'd gone to unwind for a couple of weeks. Then, I think, I saw the key to Coppola. He throws himself completely into everything he does, whether it's work or play. The man is a block of pure energy, with the powers of concentration of a leopard stalking prey. If anyone can pull off what he proposes to do to the film business, I'm convinced he can and I came away hoping he'd succeed."

COPPOLA: This is my last interview.

PLAYBOY: Why?

COPPOLA: I decided recently that enough is enough. Basically, there's only one story I can tell and I've told it. I think it's time I kind

of go on my way out of respect for the public.

PLAYBOY: All right, let's start with your recent Oscar haul for Godfather II. How did it feel to walk away with so many awards?

COPPOLA: Two years ago, I went to the Academy Awards ceremonies feeling blasé, not caring. I thought Godfather I would win most of the awards, but how important was the Oscar, anyway? Then it became clear that Cabaret was running away with the awards, and I suddenly started wanting to win desperately. When I didn't, I got very depressed. I figured I'd never make another film that would win an Oscar; I was going to go off and make small, personal films, the kind that rarely win awards. I had wanted to leave a winner.

This year, I thought Chinatown would clean up. I had two pictures nominated—Godfather II and The Conversation—and I figured that would split my vote. I was intrigued with the idea of losing twice after coming so close, which might be a record in itself. So when it all happened, I was so elated I didn't know what to do. I never expected Best Picture. I felt Godfather II was too demanding, too complex. But when it won, I felt the members were telling me they appreciated the fact that we'd tried to make a film with integrity.

PLAYBOY: What did you think when Bert Schneider, the producer of the antiwar documentary Hearts and Minds, read a telegram from a Viet Cong representative?

COPPOLA: Many people voted for Hearts and Minds as best documentary, not because it was a great film—it wasn't, particularly—but because of what the film said. And so when Schneider accepted the award, it was certainly appropriate for him to comment on what the film was saying. It wasn't as if they were giving him an award as best tap dancer only to have him turn around and give a political speech. The academy was sanctioning that documentary, was rewarding it for the message it conveyed. So his statement was really a response to that.

PLAYBOY: The incident caused quite an uproar. How did you personally feel about it?

COPPOLA: Imagine, in 1975, getting a telegram from a so-called enemy extending friendship to the American people. I mean, after what we did to the Vietnamese people, you'd think they wouldn't forgive us for 300 years! Getting this positive, human, optimistic message was such a beautiful idea to me—it was overwhelming. If the telegram had said, "You Yankee dogs have been killing us for 30 years and now we've got you, so screw you!" I wouldn't have read it. But it didn't say that.

As for the uproar caused by Frank Sinatra's reading the disclaimer expressing his and Bob Hope's reactions, well, men at that point in their lives can't understand what a message like that really means. They're not interested in the truth, they still think all Communists are bad, less than human. When people are against something, they don't even listen.

PLAYBOY: Your career as a director has been made by the two Godfather movies, and most of the critics seem to have recognized what you were trying to do with them, but none has had a kind word for the novel nor for its author, Mario Puzo. The New Yorker's Pauline Kael, in fact, calls the book trash. Could you have made two fine movies out of trash?

COPPOLA: When I was first offered the project, I started to read the book and I got only about 50 pages into it. I thought it was a popular, sensational novel, pretty cheap stuff. I got to the part about the singer supposedly modeled on Frank Sinatra and the girl Sonny Corleone liked so much because her vagina was enormous—remember that stuff in the book? It never showed up in the movie. Anyway, I said, "My God, what is this? The Carpetbaggers?" So I stopped reading it and said, "Forget it."

Four or five months later, I was again offered the opportunity to work on it and by that time, I was in dire financial straits with my own company in San Francisco, so I read further. Then I got into what the book is really about—the story of the family, this father and his sons, and questions of power and succession—and I thought it was a terrific story, if you could cut out all the other stuff. I decided it could be not only a successful movie but also a good movie. I wanted to concentrate on the central theme, and that's what I tried to do.

So the fact is, it wasn't a piece of trash. Like me, Mario went after the money at first. He's very frank about that. But if the two movies are strong, it's because of what Mario originally put in his book that was strong and valid. Mario himself, by the way, doesn't think The Godfather is his best book, but it's the only one of his novels that sold really well. I have great respect for Mario. He created the story, he created the characters, even in Part II, which I wrote more of than Part I. But all the key elements go back to his book.

PLAYBOY: Did you work together on the screenplays?

COPPOLA: Never. I would do the first draft and send it to him and he would make corrections and rewrite and change anything he wanted to and send it back to me, and then I'd rework it again, and it went back and forth. We work in totally different ways. He's much lazier than I am, which I think he'd admit. What we mainly have in common is that we both like to play baccarat and shoot dice. I like Mario very much.

PLAYBOY: Since you weren't a famous director at the time, why did Paramount approach you about making the film?

COPPOLA: The book hadn't yet made an impression. A lot of directors, including Richard Brooks and Costa-Gavras, had already turned it down. At that time, I had an interesting reputation as a director who could make a film economically. Also, I was a writer and I was Italian, so I seemed like an intelligent shot.

PLAYBOY: Had you heard about The Godfather before reading it and hating it?

COPPOLA: Yes, and it's a strange story. One Sunday afternoon, I was sitting around my home in San Francisco, reading The New York Times, and I saw an ad for a new book. Couldn't tell what it was about from the book cover—it looked kind of solemn. I thought it might be an intellectual work by some new Italian author named Mario Puzo, so I clipped the ad. I was just going to inquire about it. Right then, Peter Bart, a friend of mine, came by with someone I'd never met before: Al Ruddy, who later became producer of The Godfather but at that time had nothing to do with the project. We started talking and Peter mentioned a book he'd just heard about. The Godfather, by Mario Puzo. He explained what it was about. I had no interest in filming a best seller, so I said, "No kidding—I just noticed an ad for it." At that very moment, the phone rang. It was Marlon Brando. I'd contacted him to ask if I might send by the script of The Conversation, which I'd written with him in mind. He was just calling to say, "Sure, send the script over."

That all happened in one afternoon. Several months later, Al Ruddy was named producer of The Godfather. I received my first offer to di-

"The idea of a sequel seemed horrible to me. I used to joke that the only way I'd do it was if they'd let me film 'Abbot and Costello Meet the Godfather'—that would have been fun."

rect it and Marlon Brando would shortly have the lead. It still seems bizarre to me that the various elements came together that day in my home.

PLAYBOY: Once you'd decided to direct the film, how did you get Brando for the title role?

COPPOLA: I must have interviewed 2,000 people. We video-taped every old Italian actor in existence. But it became apparent that the role called for an actor of such magnetism, such charisma, just walking into a room had to be an event. We concluded that if an Italian actor had gotten to be 70 years old without becoming famous on his own, he wouldn't have the air of authority we needed. Robert Evans, who was in charge of production at Paramount, wanted Carlo Ponti, which was an interesting idea. Get someone already important in life, that sort of thinking. But we finally figured that what we had to do was hire the best actor in the world. It was that simple. It boiled down to Laurence Olivier or Marlon Brando, who are the greatest actors in the world. We went back and forth on it, and I finally called Mario to ask him. He told me that, ironically enough, he'd been thinking of Brando as the Godfather all along and had, in fact, written him a letter to that effect over two years before. Brando seemed too young, even to me, but sometimes when you go out on a limb and connect with someone — Mario, in this case—you say, "It's God signaling me." So we narrowed it down to Brando. He had turned down the role in The Conversation some months earlier, but after he'd had a chance to read The Godfather, he called back and said he was interested, that he thought it was a delicious part—he used that word, delicious.

PLAYBOY: Were the studio moguls pleased?

COPPOLA: Hell, no. Ruddy liked Brando, but he said flatly that the studio heads would never buy it. We got in touch with Evans, pitched Brando and listened to him yell at us for being fools. By now, the book was becoming more and more successful, and it was outstripping me in terms of my potency as a director. It was getting bigger than I was. And they were starting to wonder if they hadn't made a big mistake in choosing me as the director.

Time passed, the book got bigger, the budget increased and I refused to send them any new casting ideas. Besides Brando, I already had it in my mind that I wanted Al Pacino, Jimmy Caan, Bobby Duvall and so on. So a big meeting was scheduled with Evans, Stanley Jaffe, who was then the young president of the studio, and assorted lawyers.

Halfway into the meeting, I made another pitch for Brando. Jaffe replied, and these are his exact words, "As president of Paramount Pictures, I assure you that Marlon Brando will never appear in this motion picture and, furthermore, as president of the company, I will no longer allow you to discuss it." Boom. Final. Maybe from his point of view, at that time, it made sense. Paramount, before Love Story, had made a number of flops. And Brando's track record was even worse. But I insisted they hear me out, and Evans persuaded Jaffe to give me five minutes. I stood up as if I were a lawyer pleading for someone's life and went through all the reasons I thought only Brando could play the part. After I'd finished, I pretended to collapse in a heap on the floor.

So Jaffe finally relented, but he gave me certain conditions, the main one being that Brando take a screen test. I'd won. Now all I had to figure was how to get Marlon Brando to take a screen test.

PLAYBOY: How did you?

COPPOLA: Well, you have to realize that despite our telephone conversation, I was still scared shitless of Brando. So I called him and said I wanted to explore the role with him. At which point he jumped in and said he wasn't entirely sure he could play the role, and if he couldn't, he shouldn't, so why not get together and try it out? Wonderful, I said, let's videotape it. Fine, he said.

PLAYBOY: So he never really agreed to take the screen test?

COPPOLA: No. But he's a fantastic guy, so I'm sure if I'd been up front with him and told him the spot I was in, he'd have done it.

PLAYBOY: How did the non–screen test go?

COPPOLA: I got a video recorder from some friends and showed up at Brando's house the next morning with a photographer and an Italian barber I'd already picked for the role of Bonasera, the undertaker in the film. I'd dressed him in a black suit and asked him to memorize the speech at the beginning of the movie, where Bonasera asks the Godfather for a favor. But I kept him outside. Brando met us in his living room, wearing a Japanese kimono, hair tied back in a ponytail. I just started video-taping him. He began to slide into character. He took some shoe polish and put it in his hair. His speech changed. "You t'ink I need a mustache?" I was anxious to make an intelligent comment, so I said, "Oh, yeah, my Uncle Louis has a mustache." He dabbed on a phony mustache and, as I video-taped him, he reached for some Kleenex. "I want to be like bulldog," he mumbled, and stuffed wads of it into his mouth. He kept talking to himself, mumbling, and finally said, "I just wanna improvise." I told my guys to keep quiet; I'd heard that noise bothers him. He always wears earplugs when he's working.

Then, without warning, I ushered in my barber friend, who went up to Brando and launched right into his speech. Brando didn't know what was going on for a moment, but he listened and then just started doing the scene. It was my shot. The thing worked. I had it down on tape. I'd watched 47-year-old Marlon Brando turn into this aging Mafia chief. It was fantastic.

Later, when I showed the tape to Evans and Jaffe, their reaction—and this is where I give them credit—was instantaneous. They both said he was great.

PLAYBOY: How was it, working with Brando?

COPPOLA: Well, we all wanted to impress Brando with the fact that each of us was special in some way or other. Jimmy Caan was always trying to make him laugh, Al Pacino would be moody and try to impress him with his intensity, and when Marlon would sit down to talk about Indians or politics, Duvall would sit behind him and do Brando imitations. I got along very well with Marlon. One of the most affectionate, warm men I've ever known. He'd come in late once in a while, but he'd make up for it with his sense of humor.

PLAYBOY: What's an example of his sense of humor?

COPPOLA: Besides "mooning" actors on the set? Well, there's this scene in Godfather I where they've brought Brando home from the hospital, and the orderlies are supposed to carry him up the stairs in a stretcher. The actors couldn't manage it, so I asked a couple of muscle-bound guys on the set—real physical-fitness types—to do it. They bragged that it would be no problem for them, so while they were off being costumed and made up, Brando got the other guys to load the stretcher with 1,000 pounds of lead weights. So these two guys swagger out, pick up the weighted stretcher with Brando on it—and don't let on that they can hardly lift the thing. Well, about four steps up, they both yell, "Jee-sus, does he weigh a ton!" and they drop the stretcher, which breaks up everybody on the set. That sort of thing went on all the time.

PLAYBOY: Was it all as much fun as that?

COPPOLA: No, that's hindsight. If you'd checked with the crew while we were filming, they'd have said The Godfather was going to be the biggest disaster of all time. The French Connection came out while we were filming, and people who'd seen the film and who saw the Godfather rushes implied that our film was boring by comparison. There were rumors that I was going to be fired every day. I was trying to save money during that time, sacking out on Jimmy Caan's couch. A bad period for me. I couldn't get to sleep at night. When I did, I had nightmares of seeing Elia Kazan walk onto the set, come up to me and say, "Uh, Francis, I've been asked to ..." But Marlon was a great help. When I mentioned the threatening noises, he told me he wouldn't continue the picture if I got fired.

PLAYBOY: Were you given your head by the studio, were you allowed to improvise or did you have to stick faithfully to the script?

COPPOLA: I wasn't given my head, by any means. A lot of the en

ergy that went into the film went into simply trying to convince the people who held the power to let me do the film my way. But there was some spontaneity. For instance, Lenny Montana, who plays Luca Brasi, the mafioso in the picture who calls on the Godfather to thank him for being invited to the wedding—that's before he gets his hand pinned to a bar with a knife, of course—is not a professional actor, and he was terrified of playing the scene with Brando. We shot the scene a dozen times, but he froze on every take and forgot his lines. We finally gave up. Later, I wrote a new little scene where he was at the party, before his visit to the Godfather, practicing his speech perfectly over and over. We shot that and kept one of the scenes with Brando where Brasi froze, and it made the whole thing work well with the context of the story.

As for Brando himself, what an improviser! I told him at one point that I didn't really know how to shoot his final scene, just before he dies. What could we do to make his playing with his grandson believable? He said, "Here's how I play with kids," and took an orange peel, cut it into pieces that looked like fangs and slipped them into his mouth.

PLAYBOY: Orange peel along with the Kleenex?

COPPOLA: Right. And I thought, what a ridiculous idea. Then suddenly I saw it: Of course! The Godfather dies as a monster! And once I'd seen him with the orange-peel fangs, I knew I could never shoot it any other way.

PLAYBOY: How about Pacino, who really had the major role in both movies? How was he cast?

COPPOLA: We were ready to go into production before we found our Michael Corleone. The studio guys wanted Jimmy Caan to play him. I love Jimmy, but I felt he'd be wrong for Michael—and perfect for Sonny. Other people suggested Robert Redford, Warren Beatty, Jack Nicholson, Ryan O'Neal. But all I could see was Al Pacino's face in that camera. I couldn't get him out of my head. Even when I read the book, I kept seeing him as Michael. I nearly got fired over insisting on him, but it worked out in the end.

PLAYBOY: That's an understatement. After The Godfather went on to unparalleled success, what got you interested in doing a sequel?

COPPOLA: Initially, the idea of a sequel seemed horrible to me. It sounded like a tacky spin-off, and I used to joke that the only way I'd do it was if they'd let me film Abbott and Costello Meet the Godfather—that would have been fun. Then I entertained some Russian film executives who were visiting San Francisco and they asked me if I was going to make The Godfather Part II. That was the first time I heard the phrase used, I guess you could say I stole the title from the Russians.

In short, it seemed like such a terrible idea that I began to be intrigued by the thought of pulling it off. Simple as that. Sometimes I sit around thinking I'd like to get a job directing a TV soap opera, just to see if I could make it the most wonderful thing of its kind ever done. Or I imagine devoting myself to directing the plays of a cub-scout troop and having it be the most exciting theater in the country. You know that feeling when something seems so outrageous, you just have to do it? That's what happened to me.

Then after I started thinking about the idea, when I considered that we'd have most of the same actors, the scenes we might be able to develop in depth, I started feeling it really might be something innovative.

PLAYBOY: Do you, like some critics, think Godfather II is a better film than Godfather I?

COPPOLA: The second film goes much further than the first one. It's much more ambitious and novelistic in its structure. If you get off on the wrong foot with it, I can imagine that it would be like a Chinese water torture to sit through it. But it's a more subtle movie, with its own heartbeat. And it was very tough on some of the actors, especially Al Pacino.

PLAYBOY: Is it true that you had to stop shooting for two or three weeks when you were on location in Santo Domingo because Pacino was exhausted?

COPPOLA: Yes. The role of Michael is a very strange and difficult one and it put a terrific strain on him. It was like being caught in a kind of vise. In the first picture, he went from being a young, slightly insecure, naïve and brilliant young college student to becoming this horrible Mafia killer. In Godfather II, he's the same man from beginning to end—working on a much more subtle level, very rarely having a big climactic scene where an actor can unload, like blowing the spittle out of the tube of a trombone. The entire performance had to be kind of vague and so understated that, as an actor, you couldn't really be sure what you were doing. You had the tremendous pressure of not knowing whether your performance would have a true, cumulative effect, whether you were creating a monster or just being terrible. The load on Al was terrific and it really ran him down physically.

PLAYBOY: You obviously had a lot more control over Godfather II than Godfather I, didn't you?

COPPOLA: Absolutely. I had to fight a lot of wars the first time around. In Godfather II, I had no interference. Paramount backed me up in every decision. The film was my baby and they left it in my hands.

PLAYBOY: It would have been stupid of them not to, after all the money the first one made.

COPPOLA: But Paramount was fully aware of some of the chances I was taking and went along. I guess they had to, but they did.

PLAYBOY: One of the most important areas you explore in Godfather II is the connection between Mafia operations and some of our legitimate big-business interests. Are you saying that some corporations are no better and no worse than organized crime?

COPPOLA: Right from the very beginning it became clear, as I was doing my research, that though the Mafia was a Sicilian phenomenon, there was no way it could really have flowered except in the soil of America. America was absolutely ripe for the Mafia. Everything the Mafia believed in and was set up to handle—absolute control, the carving out of territories, the rigging of prices and the elimination of competition—everything was here. In fact, the corporate philosophy that built some of our biggest industries and great personal fortunes was a Mafia philosophy. So when those Italians arrived here, they found themselves in the perfect place.

It became clear to me that there was a wonderful parallel to be drawn, that the career of Michael Corleone was the perfect metaphor for the new land. Like America, Michael began as a clean, brilliant young man endowed with incredible resources and believing in a humanistic idealism. Like America, Michael was the child of an older system, a child of Europe. Like America, Michael was an innocent who had tried to correct the ills and injustices of his progenitors. But then he got blood on his hands. He lied to himself and to others about what he was doing and why. And so he became not only the mirror image of what he'd come from but worse. One of the reasons I wanted to make Godfather II is that I wanted to take Michael to what I felt was the logical conclusion. He wins every battle; his brilliance and his resources enable him to defeat all his enemies. I didn't want Michael to die, I didn't want Michael to be put into prison, I didn't want him to be assassinated by his rivals. But, in a bigger sense, I also wanted to destroy Michael. There's no doubt that, by the end of this picture, Michael Corleone, having beaten everyone, is sitting there alone, a living corpse.

PLAYBOY: Is that your metaphor for America today?

COPPOLA: Unlike America, Michael Corleone is doomed. There's no way that man is ever going to change. I admit I considered some upbeat touch at the end, like having his son turn against him to indicate he wouldn't follow in that tradition, but honesty—and Pacino—wouldn't let me do it. Michael is doomed. But I don't at all feel that America is doomed. I thought it was healthy to make this horror-story statement—as a warning, if you like—but, as a nation, we don't have to go down

that same road, and I don't think we will.

PLAYBOY: A number of critics feel that you and others—including, perhaps, PLAYBOY, with its series on organized crime—helped romanticize the Mafia in America. How do you respond to that?

COPPOLA: Well, first of all, the Mafia was romanticized in the book. And I was filming that book. To do a film about my real opinion of the Mafia would be another thing altogether. But it's a mistake to think I was making a film about the Mafia. Godfather Part I is a romance about a king with three sons. It is a film about power. It could have been the Kennedys. The whole idea of a family living in a compound—that was all based on Hyannisport. Remember, it wasn't a documentary about Mafia chief Vito Genovese. It was Marlon Brando with Kleenex in his mouth.

PLAYBOY: Where do the films depart most radically from the truth?

COPPOLA: Where you get into the mythic aspects of the Godfather, the great father who is honorable and will not do business in drugs. The character was a synthesis of Genovese and Joseph Profaci, but Genovese ordered his soldiers not to deal in drugs while he himself did just that on the side, Profaci was dishonorable at a lot of levels. The film Godfather would never double-cross anyone, but the real godfathers double-crossed people over and over.

PLAYBOY: Still, you won't deny that, whatever your intentions, Godfather I had the effect of romanticizing the Mafia?

COPPOLA: I felt I was making a harsh statement about the Mafia and power at the end of Godfather I when Michael murders all those people, then lies to his wife and closes the door. But obviously, many people didn't get the point I was making. And so if the statement I was trying to make was outbalanced by the charismatic aspects of the characters, I felt Godfather II was an opportunity to rectify that. The film is pretty rough. The essence of Godfather I is all Mario Puzo's creation, not mine. With Godfather II, which I had a greater part in writing, I emerged a bit to comment on the first film.

"America was absolutely ripe for the mafia. Everything the Mafia believed in was here. In fact, the corporate philosophy that build some of our biggest industries was a Mafia philosophy."

But the fact still may be that people like Marlon and Jimmy and Al too much. If you were taken inside Adolf Hitler's home, went to his parties and heard his stories, you'd probably have liked him. If I made a film of Hitler and got some charismatic actor to play him, people would say I was trying to make him a good human being. He wasn't, of course, but the greatest evil on Earth is done by sane human beings who are miserable in themselves. My point is that you can't make a movie about what it's like inside a Mafia family without their seeming to be quite human.

PLAYBOY: What about those who say not that the Mafia is romanticized but that it simply doesn't exist?

COPPOLA: When people say the Mafia doesn't exist, in a way they're right. When they say it does exist, they're right too. You have to look at it with different eyes: It's not a secret Italian organization, as it's portrayed. The most powerful man in the Mafia at one time wasn't Italian—he was a Jew. Meyer Lansky became powerful because he was the best at forging their common interests—that's just good business practice.

PLAYBOY: Except that, as far as we know, AT&T hasn't killed anyone in pursuit of its business.

COPPOLA: Who says? Who says?

PLAYBOY: Have you got something on AT&T?

COPPOLA: AT&T I don't know about, but ITT in Chile? I wouldn't bet my life that it hadn't. And it's not just business. How about the Yablonski murders in that coal miners' union? That was just the union equivalent of a Mafia hit. How about politics? Assassination of a president is the quickest way to bring about lasting and enormous social change. What's the difference between the United States's putting a guy like Trujillo in power so our companies can operate in the Dominican Republic and the Mafia's handing the Boston territory to one of its capos? Then, after 20 years, either guy gets a little uppity and either organization feels free to knock him off.

PLAYBOY: Do you have any stories to tell about how the real Mafia reacted to the Godfather films?

COPPOLA: No.

PLAYBOY: And you wouldn't tell if you had any?

COPPOLA: No, I would. But the fact is I got some terrific advice from Mario Puzo. He told me that, in his experience, Mafia guys loved the glamor of show business and that, if you let them, they'd get involved. So Mario told me that I'd probably be contacted and when I was, I should refuse to open up to them. I shouldn't take their phone number, I shouldn't let them feel they could visit me. Because if there's one thing about them, it's that they respect that attitude. If you turn them off, they won't intrude into your life. Al Ruddy, the producer, was out having dinner with a lot of them, but I wouldn't participate in any way whatsoever with them.

Funny thing is, I've never been very interested in the Mafia—even though some important guys in the Mob have the same name as I do. "Trigger Mike" Coppola was one of Vito Genovese's lieutenants, I think. Terrible man.

PLAYBOY: Any relation?

COPPOLA: You mean Uncle Mike? No, of course not. Coppola is a common Italian name.

PLAYBOY: One Hollywood person who has been mentioned in connection with the Mafia is Frank Sinatra. How are your relations with him, considering that most people believe he was the model for Johnny Fontane, the singer-actor in The Godfather?

COPPOLA: I met Sinatra several times before filming started. They were very friendly meetings, since I never liked the idea of exploiting a fictionalization of a man, any man—and I told him so. I let him know that I didn't like that part of the book and that I'd minimize it in the film. Sinatra was very appreciative. Then he turned to me and said, "I'd like to play the Godfather."

PLAYBOY: What?

COPPOLA: It's true. He said, "Let's you and me buy this goddamned book and make it ourselves." I said, "Well, it sounds great, but ..."

PLAYBOY: Didn't Sinatra yell at Puzo once when they met in a restaurant?

COPPOLA: That incident was caused by some guy trying to make points with Sinatra by introducing the two of them very provocatively. Puzo never meant to embarrass him in person, and he told me he thought Sinatra behaved very understandably, considering the way they were introduced. But the fact remains that Mario, who is a very fine writer, was going broke with several good novels out, so he set

out to write the biggest best seller in history. He was going to do anything he had to in order to get off the merry-go-round. So he wrote the perfect commercial book. And exploiting celebrities like Sinatra was something he felt he had to do. In the film, the Sinatra character plays a very small role. I'd have cut it out altogether if I'd had the power.

PLAYBOY: Godfather II was supposedly cut down from almost six hours. What did we miss?

COPPOLA: My heart was really in the Little Italy sequences, in the old streets of New York, the music, all that turn-of-the-century atmosphere. I had great scenes in the script that we couldn't include in the movie: There was one where Enrico Caruso showed up in the neighborhood and sang "Over There" to get guys to enlist for World War I. I had scenes of Italians building the subways, of young Vito courting his girl and joining his friends for music and mandolins and wine. But it all got too long and too expensive.

PLAYBOY: Have you ever considered recutting the movies into one giant film?

COPPOLA: It's an exciting thought, and it's just what I plan to do, believe it or not. In two years, I'm going to take both pictures, look over all the outtakes and recut them any way I want to, into one film. You don't often do that, because there's a certain inertia. Once a film is done, it's done, and you tend not to want to open things up again.

I've had an idea for a film I want to make, which I'd call Remake. I'd buy a film—any film—decide what I felt about it, then recut it, maybe shoot some things and make it into a whole new work.

PLAYBOY: Some critics have charged that in cutting Godfather II, you gave the picture a jerky, disjointed quality.

COPPOLA: Oh, they're full of baloney. They think a movie has to be what the last four movies were. There isn't a critic out there who knows what he's talking about. There may be three. Most are special-interest critics.

PLAYBOY: Meaning?

COPPOLA: Meaning that there's a lot of extortion and blackmail practiced by critics. A lot of them force the filmmaker to participate in certain things that accrue to the critics' advantage under the implied threat of a bad review.

PLAYBOY: Can you be more specific?

COPPOLA: No, because of course I'm not saying they're all that way. But suffice it to say that if this sort of extortion continues, it may blow up in the biggest scandal the field of criticism has known. It's corrupt right down to the bottom. And I'm speaking as one who has enjoyed generally good favor from the critics.

PLAYBOY: Which critics do you admire?

COPPOLA: Pauline Kael of The New Yorker. When she writes about a film, she does it in depth. When I make a bad picture, I expect her to blast me higher than a kite and I'll be grateful for that. I like Time's Jay Cocks, who's a friend; Steven Farber and Playboy's Bruce Williamson, who have liked some of my films, and Stanley Kauffmann of the New Republic, who often hasn't.

PLAYBOY: Your last three films, Godfather I and II and The Conversation, have been negative. Does that mean you've become more of a pessimist about life?

COPPOLA: Really, I'm not a negative person. Just the opposite. Starting now, I'm going to try to let the other side of me be more evident in my movies. It's funny, but I've noticed that very often film makers reflect things in their movies that are the opposite of what they really feel. I know some men whose films are highly sexual but who lead very tame home lives.

PLAYBOY: Why, in both Godfather films, are your female characters so submissive and acquiescent?

COPPOLA: That was how the women were represented in the original book and, from what I know, it was the role of women in the Mafia fabric. In Godfather Part II, I was interested in developing a more contemporary, political view of women in the person of his wife, Kay, and in her symbolic statement of power when she had her unborn son killed.

PLAYBOY: If Kay was such a liberated and defiant woman, why did it take her so long to leave Michael when she was no longer happy with him?

COPPOLA: It may seem like a long time, but actually they're together only six or seven years. How many people do we know who stay together unhappily for 15 years or more before they finally split? Also, during the 1950s, there were a lot of forces that tended to keep men and women together way beyond the point when they should have parted. Think of how many husbands have kept their wives and held their families together by promising that things would change just as soon as they became vice presidents or had R1,731,400.00 in the bank or closed a big deal. I've strung my own wife along for 13 years by telling her that as soon as I was done with this or that project, I'd stop working so hard and we'd live a more normal life. I mean, that's the classic way husbands lie. Often the lies aren't even intentional. And it's easy to string a woman along for years by doing exactly that. Michael lies to Kay in that way and she believes him at first—because she wants to believe him.

PLAYBOY: Why do people tend to get sucked in by their own lies? Do they just sell out to the system?

COPPOLA: Well, people like myself, who decide that it's necessary to work within a system in order to be able either to change it or eventually to go off on their own to subsidize the kind of work they believe in, inevitably become changed by the process, if they go along with it. I know a lot of bright young writers and directors in Hollywood who are very successful—some of them I gave jobs to four or five years ago—and they're making a lot of money, but they're no longer talking about the things they used to talk about. Their conversation now is all about deals, about what's going to sell and what isn't. And they rave about their new cars and their new R6,925,500.00 houses. They don't even see or hear the changes in themselves. They've become the very people they were criticizing three years ago. Like Michael, they've become their fathers.

PLAYBOY: You don't think the same thing could happen to you?

COPPOLA: Sure, it could happen to me. One of the reasons I live here and not in Los Angeles is that I'm trying to keep my bearings. I have nothing against Los Angeles; it's a terrific center of talent right now, with the finest actors and certainly the best musicians and top people in every area, but there's always been a kind of collective madness that takes place in Hollywood, and it's very attractive and seductive, but you could lose yourself in it.

PLAYBOY: With the power and authority you wield, do you find it hard to keep a grip on your ego?

COPPOLA: Well, I'm 36 now, but I directed my first play in 1956—which is nearly 20 years ago—so I haven't been overwhelmed by power overnight. But sure, everyone has that problem. Let me give you an example. Al Ruddy, who's a nice guy but who's more of a wheeler-dealer than I am, used to walk onto the Godfather set now and then to suggest that an actor wear a hat for such and such a scene. I'd say, "No, I already thought this scene out. Thanks, anyway." And no sooner would the sentence be out of my mouth than I'd think, fuck it, he's right, the actor should be wearing a hat. But I wouldn't, or couldn't, change it. If it had been George Lucas or someone like that, I'd have accepted the suggestion. But there are some people you can't take criticism from, perhaps because you feel threatened.

PLAYBOY: How would you feel threatened?

COPPOLA: The artist's worst fear is that he'll be exposed as a sham. I've heard it from actors, directors, everyone. I remember hearing Peter Sellers say, "Someday they're going to uncover me and realize I'm just a fake." Deep down, we're all living with the notion that our success is beyond our ability. In the last couple of years, I've

grown more confident that I have ideas, that I can solve problems. That's as much as I'll give myself for now.

PLAYBOY: Do you ever feel uneasy about the power you have to influence other people's minds through film—or in other ways?

COPPOLA: I had a thought about that, a little fantasy that goes like this: I'm getting to be an influential person in San Francisco, what if I and five other powerful guys with cigars got together in a smoke-filled room to decide who would be the next mayor of San Francisco? We do it because we're good guys and we really want the city to be wonderful for everybody. Then I thought, what's the difference between five good guys holding that kind of power and five bad guys? Just good intentions, and intentions can be corrupted. And it's not just, say, in the political field. Let me make a statement about power: From now on, I'm determined to give tremendous thought to the impact any project I undertake will have on the public. It may sound wordy, it may sound obvious, but very few film makers ever really do that.

PLAYBOY: Did you think that way about The Godfather?

COPPOLA: No. How could I? I've spoken about the circumstances surrounding that project. But if the picture seems to some to be irresponsible because it celebrates violence, that was never my intent. In fact, there's very little actual violence in the film. It occurs very quickly. It's just that the violence happens to characters you like. If I were to roast 50 people alive in The Towering Inferno, it would be less horrible than shooting up a guy you've come to know and believe in. I once saw a fistfight in a New York restaurant that was modest by movie standards. But I'd never seen anything so frightening, they were real people.

PLAYBOY: How will this determination to consider public impact affect your next film?

COPPOLA: My next project is going to be delicate in that context. It's going to be a film about Vietnam, although it won't necessarily be political—it will be about war and the human soul. But it's dangerous, because I'll be venturing into an area that is laden with so many implications that if I select some aspects and ignore others, I may be doing something irresponsible. So I'll be thinking hard about it.

People are hungry for film now, susceptible to it because it reaches them on an emotional level. We're living in a time when things are changing quickly. Zip, there went the Catholic Church, zoom, that was the traditional family unit you just saw go by. People aren't sure of what they are feeling or what to believe in, so film can be a very influential medium now. Millions of people watched The Godfather around the world, each person spending three hours in a dark theater. Imagine how valuable that time with them is. It's priceless, and yet a filmmaker has it. I think that's an extraordinary thing.

PLAYBOY: Do you feel that Hollywood directors in the past have been irresponsible in propagating stereotypes, in exerting the wrong kind of influence over the public?

COPPOLA: Perhaps to some extent, but American films have followed the stereotypes, not set them. I read somewhere recently that the American film was responsible for our view of what an Indian was. But it isn't. The American film merely echoed and amplified the image that already existed in the national consciousness. It reinforced attitudes people already had about Indians when they first came here. The people who write films and the people who direct them have also been programmed. That isn't to say we shouldn't have the courage to try to break the mold, but it takes more courage and more originality than most people have.

PLAYBOY: Isn't Hollywood much more open to new ideas, new ways of doing things than it used to be?

COPPOLA: Yes, but it's chaotic. There's no leadership, maybe because the country itself has no leadership, either. Making movies is a great, complex, writhing crap game. No one is running anything and the only priority is the one that's become uppermost in America today: to make a profit.

PLAYBOY: When you started out in your career, did you have to do work you were ashamed of, just to make a profit?

COPPOLA: Well, I've done some stuff that hasn't worked out too well. But I never took on anything with the attitude that it was going to be terrible. It may have turned out that way, but I thought it was great while I was doing it. I was worried about certain films, though. I was worried while I was making them that things were going wrong and I didn't have the power to change them. During the shooting of Finian's Rainbow at Warner's years ago, I was brought in to direct a project that had already been cast and structured. I was also working in a big studio, in a methodology I didn't understand very well and over which I had no control. I'd express some doubts about the way things were going, and the people around me would say, "It's going great." I'll never get myself caught in that kind of situation again, because I now surround myself with people whose taste I respect and who have the right to hit all the sour notes they want. We had no sour notes on Finian's Rainbow, everyone kept saying how terrific everything was all the time. They were sincere; their motives were pure. But today I try to work with people who won't hesitate to say, "We're making a mistake." And if after thinking about it I agree with them, we stop and make changes. The one good thing I'd say about the old Hollywood, however autocratic and restrictive it may have been, is that you really got opinions from people who weren't afraid to give them and you always knew where you stood.

> "As I video-taped him. Brando reached for some Kleenex. 'I want to be like bulldog,' he mumbled, and stuffed wads of it into his mouth. I watched this 47-year-old man turn into an aging Mafia chief."

PLAYBOY: You mean from men such as Harry Cohn and Louis B. Mayer, the men who used to run the studios?

COPPOLA: Yes, and Darryl Zanuck and David Selznick and all the others. People weren't afraid to back up their opinions. Today everything is very confused and people kind of float around amorphously. Nobody backs up his hunches. There are a handful of directors today who have total authority and deserve it. And then there are a lot of other directors who really ought to be working with strong producers and strong writers, but they all think they're Stanley Kubrick. The auteur theory is fine, but to exercise it you have to qualify, and the only way you can qualify is by having earned the right to have control, by having turned out a series of really incredibly good films. Some men have it and some men don't. I don't feel that one or two hits or one or two beautiful films entitle anyone to that much control. A lot of very promising directors have been destroyed by it. It's a big dilemma, of course, because, unfortunately, the authority these days is almost always shared with people who have no business being

producers and studio executives. With one or two exceptions, there's no one running the studios who's qualified, either, so you have a vacuum, and the director has to fill it

PLAYBOY: Then Hollywood today isn't as good a place to make movies as it was when it was dominated by the big studios?

COPPOLA: There are maybe 10,000 of the finest actors in the world living in Hollywood, and there are fine writers and all kinds of talented people, but it's a sad, pent-up place. The actors are frustrated; they don't feel they have anywhere to work. When good actors say work, they mean work that uses the best of their talent, that uses them fully and creatively. And the truth of the matter is that there is nowhere to work that way these days. So they become petulant, they become depressed and they hate themselves for it. I feel that the film business today, with its tremendous potential to make profits, with a huge new audience of people all over the world who love to go to the movies, should be providing not only a product, something it can sell, but a hospitable place for creative people to work. Now, at a time when we stand on the eve of incredible profits, to think that no money, no percentage of any money is being used to provide a really stimulating place for actors and writers and directors to work, that all the energy is going into nothing but deal-making, well, that's incredible to me. L.A. ought to be the acting and theater and film capital of the world, but nothing is happening.

PLAYBOY: Do you think you can make something happen with your own company?

COPPOLA: What I'm talking about can't be accomplished by a little company like mine. It would take a major company to really grab this thing by the tail.

PLAYBOY: There are rumors that you actually were offered control of a major studio.

COPPOLA: Really? Where'd you hear that?

PLAYBOY: From several people. Is it true?

COPPOLA: Let's say that I was approached by certain people and there were discussions, but that's all. Look, I must be honest with you. I've just finished a film and I'm 36. I have a good future in front of me and I'm trying to figure out what's the most exciting, positive way to go on working in films, and taking over a studio might have been a way. But as I see things now, that would take so much energy that I'm not sure it'd be worth it. I mean, if I were running a studio, it might take me 100 BTUs worth of energy to bend something a quarter inch, if I stay independent and use my own resources, those 100 BTUs could bend something a foot. I think events can make the decision for you, though. If someone were to come up to me and offer me the most incredible film company in history and say, "Do what you want, we're behind you," then I'd interpret that as a cosmic indication that I should do it.

But look. The average executive of a movie studio may make R2,597,100.00 a year, and have a corresponding power over his company. As a film artist, I make much, much more than that and, consequently, have that much more power over my company. I've already made a million dollars for directing a film. So what do I do—ask for a million and a half? Perhaps the wisest thing to do is to use all my energies to make a film that grosses some stupendous amount, then go out and buy a major company and change it from the top. But I don't know. As soon as you become that big, you get absorbed.

PLAYBOY: You mean absorbed into a corporate structure?

COPPOLA: Yes, and not just in the movie business. Traditionally, our greatest heroes have been creators and inventors. A hundred years ago, what we paraded before the world was something called Yankee ingenuity. Every one of our great cartels and corporations was started by—that is, the original impulse came from—an Andrew Carnegie or a Thomas Edison or a Henry Ford, guys who used their inventive genius to create something better. And we made the best products in the world! And what those men created evolved into cartels, with their rules of property and profit. By the 1940s, after the United States had demonstrated that the ultimate result of this ingenuity was our emergence as the most powerful nation in the world, we were being run by huge, entrenched institutions completely hostile to that kind of inventiveness. By 1941, Henry Ford couldn't have built his cheap car. We might have had a Henry Ford in the 1940s. His name was Preston Tucker.

Tucker designed a car that could be built for a fraction of the kind of money the major companies were spending on their new models. It was a safe car, a revolutionary car in terms of engineering and it was a beautiful car. In every way, it was a much better machine than the stuff the major companies were offering, the companies created by Ford and the others. But Tucker was called a fraud and he was destroyed. If he were alive today, he'd be hired by one of the major car companies and his inventions would be shelved or filtered out to the public as the company deemed economically prudent. Not to benefit the public but the company, and only the company. I'm going to make a film of Tucker's story someday.

PLAYBOY: Many of the opinions you've expressed to us, including this one, reflect the antiestablishment views of the radical movement. Are you politically active?

COPPOLA: No. Politically, no one knows what I am, including me. I have a lot of very articulate, super-radical friends who criticize me for living in a big, expensive house, they apparently believe the world would be a better place if I moved into a shack. I notice, though, that, like me, they send their children to private schools. You see, I believe everybody should live in a nice house. I also believe in public education, until last year, I had my own kids in public schools, but I decided I wasn't going to sacrifice my children to an egalitarian ideal. The public schools in this city and all over the country are bad. I refuse to make my children guinea pigs to some social ideal, so I'm not going to send them to our crappy schools anymore. The whole school system has to be changed in this country. Just believing in certain things or giving your own money away isn't going to change anything.

PLAYBOY: What have you done yourself to help bring about change?

COPPOLA: In a self-sacrificing, personal way, probably nothing. Look, if someone announced next year that everyone should put all of his money in escrow and that we'd elect a board of men and women guided by the highest humanistic principles to administer the money to build homes and parks and educational centers for everyone, I'd do it in a minute. A lot of people would. But if half of the people in the world gave up their money and half didn't, the givers would be exploited by the keepers. Wealth is the only protection in a society that works on a system of property, of exploiter and exploitee. So that if I gave up what I earn, it wouldn't really improve anyone else's situation as much as it would deteriorate mine. There's no middle ground. If you have money, you're an exploiter; if you don't, you're exploited. We're in a fish tank in which there are only fish who eat and others who are eaten. If that's the only choice I'm offered, then I hope to be a fish that eats. We have to drain the tank and get into a newer, higher system altogether.

PLAYBOY: You certainly have the money now to afford beautiful things, and you've bought plenty of them. You also seem to have a craving for gadgets and expensive toys, like the R865,700.00 Mercedes you own. What kind of things do you like to spend money on?

COPPOLA: I've spent money on my house because I need space and because I want to enjoy my family. I've found that there are some things money can buy that truly make life more pleasant and give you more time to do the things that are really important, such as your work. When I was very young, I thought I needed a lot of things, but I've discovered that the more I have, the less I need. I've had terrific sports cars in my day, so now I drive a Honda car—not

to be cute or anything like that but because I really like it. An XKE pulls up alongside and the guy looks at me in my little Honda. Nothing happens. I'm not jealous, because I've had that other car, I know I could have one and I don't need it anymore. There's something about possessions, living wealth, that really has to do with trying to prove something to yourself. My lifestyle is going to get simpler and simpler with the coming years.

PLAYBOY: What about that Mercedes?

COPPOLA: I didn't buy it. It was a gift, and I hardly ever use it. I also own a private jet. When I bought it, it was because I had once thought, "Wow, wouldn't it be crazy to have a private jet!" I do a lot of things and live in the same fantasy spirit that I write in. It's all make-believe to me. It's a fairy tale and I get to do all the things I can imagine. But I find that as I actually do them, I don't need them anymore. If I keep the private jet, it will be because I've found it useful. Even when I began buying things, I'd take whatever I'd bought out of the box and often I'd realize immediately that I really didn't need it or want it. I gave a lot of things away to people as presents, things I'd bought for myself the day before.

PLAYBOY: What does make you happy, besides your work?

COPPOLA: What brings me the greatest joy is the company of nice people and to be able to go through all the rituals with them, to eat dinner with them, cook with them, talk with them. I'm very European in that respect.

PLAYBOY: Do you have a lot of people around all the time?

COPPOLA: No. My wife is a very private person, which is probably why I'm still married to her, because I'm a big consumer of things and people, but I know I can't consume her, so I could never get tired of her.

PLAYBOY: Is she a big influence on your life?

COPPOLA: No, I can't say that. Everybody's wife is a big influence, but I don't want to give the mistaken impression that she's the quiet conceptualizer of my life. I discuss things with her and I think she's really bright and I respect her values a lot. She's not interested at all in money or material objects. She's interested in ideas. The best definition I can give you of my wife is that she's an impossible person to buy a present for, because there's nothing she wants. You know what I once gave her for Christmas? The kids were opening their presents and I went into the other room and made her a cappuccino, put it in a box, wrapped it up, brought it out and gave it to her. To this day, she maintains it's the best present she ever got, because she really wanted that cup of coffee. That's the way she is.

PLAYBOY: Generally speaking, what kind of women do you like to have around you?

COPPOLA: I've always enjoyed being around women older than myself. My wife is three years older than I am. I'm very attracted to intelligent women.

PLAYBOY: A lot of men in the movie industry use their power and their status as celebrities to play around sexually. Have you ever been tempted along those lines?

COPPOLA: I'd like to point out that it's not only the men who play around, as you put it. I know a female casting executive who uses her position just as a man might. It's incredible how this woman operates. She uses her position to keep five or six men going at one time and she's just as exploitive of her position as any man might be. I'm convinced that men and women are basically very similar in many more respects than we've been brought up to believe. We've been taught so-called masculine roles, just as women have been programed into so called feminine ones. But the lines aren't so clearly drawn anymore, partly because of the women's movement. What I'm talking about has nothing to do with what people do in bed, necessarily. I know a great many heterosexual women who are very masculine in many ways, and many heterosexual men who are very feminine. I include myself among the latter and I always have.

PLAYBOY: Pardon us for mentioning it, but you didn't really answer our question about playing around. Would you rather not?

COPPOLA: What can I say? I love women. I can be walking down the street with my wife, and I'll see a beautiful woman and I'll pat my wife on the shoulder and say, "Hey, look at her?" But to some extent, the myth about famous movie directors' being pursued by women is not quite accurate. For one thing, there's so little time and so much work to be done. I once asked one of my assistants, who's always with beautiful girls, how he met so many of them. He said, "Easy; I tell them I'm going to introduce them to you." But he never does. And it would seem to me that although the life of a swinging bachelor might have some temporary appeal, it would be something that would run out pretty fast. I'm happy living with my wife and I enjoy the format of the traditional family. And I love kids. If I had my way, I'd have 10 of them. I've always been like that. One of my happiest summers was being a camp counselor. Even as a kid, I liked littler kids.

PLAYBOY: Were you happy as a kid?

COPPOLA: My childhood was very warm, very tempestuous, full of controversy and a lot of passion and shouting. My father, who is an enormously talented man, was the focus of all our lives, the three children and my mother. Our lives centered on what we all felt was the tragedy of his career. He was a very frustrated man, because, though he played first flute for the NBC Symphony under Toscanini, he felt that his own music never really emerged. I worked for Western Union one summer when I was 14 and, for some unknown reason—I still don't know why—I wrote up a phony telegram to my father telling him he'd landed a job writing the musical score for such and such a film. I signed it with the name of the guy who was in charge of music at Paramount Pictures. My father was overjoyed and yelled, "It's my break! It's my break!" And I had to tell him it wasn't true. He was heartbroken. Is that a terrible story?

Well, at least you know why I was so delirious when he shared the Oscar for best musical score with Nino Rota. Much of what is called source music—the compositions played by marching bands, performed on stage and so on—in both Godfathers is his, and I used him not because he's my father but because he's an excellent composer.

PLAYBOY: When you were younger, did you dream of success on a scale like this?

COPPOLA: I always dreamed, I always fantasized. While I was in college, I'd tell people I was going to be a famous director, I was going to be rich. People who knew me then tell me they felt it would happen. But I never really believed it would happen, not like this.

PLAYBOY: Would you say the success has come easily to you, or did you have to take risks?

COPPOLA: I've been taking small chances all along. I've always been a good gambler and I've never been afraid to take a chance. I don't think the risks I've taken have been that dramatic, but even so, there have been times when I've stuck my neck out and almost had my head chopped off. But ultimately, I've been rewarded. I've been treated very well by Hollywood. And I've been treated very well by this country. The main reason I've been treated well is that I have taken risks, and people have some respect for that.

Of course, when you gamble, sometimes you lose. It goes in streaks. When the streak goes your way, you build on it as fast as you can, utilizing their money, not yours. You try to catch your streak in anything.

PLAYBOY: One last question. You have said you'd never make a Godfather III. But is the story of Michael Corleone really over?

COPPOLA: Nine times out of 10, people who say they're never going to do something wind up doing it. Right now, I don't want to make another sequel. But maybe 30 years from now, when I and all the actors have gotten really old, then it might be fun to take another look.

PLA

COLLECTOR'S EDITION

Behind the Cover: January 1989

WRITTEN BY
LIZ SUMAN

A look inside the sleek, thoughtful oeuvre of Ernest Trova, the self-taught sculptor behind PLAYBOY's 35th anniversary cover

Art at Playboy has never been limited to pictorials of beautiful women. It—as well as our ubiquitous Rabbit Head logo—has been inherent to the ethos of the brand for 67 years and counting. So much so that the latter has often served as the inspiration—and literal blank canvas—for the former. Case in point: World-renowned sculptor Ernest Trova created this futuristic stainless-steel hinged version of our Rabbit for the cover of PLAYBOY's January 1989 issue in celebration of the magazine's 35th anniversary (pictured below).

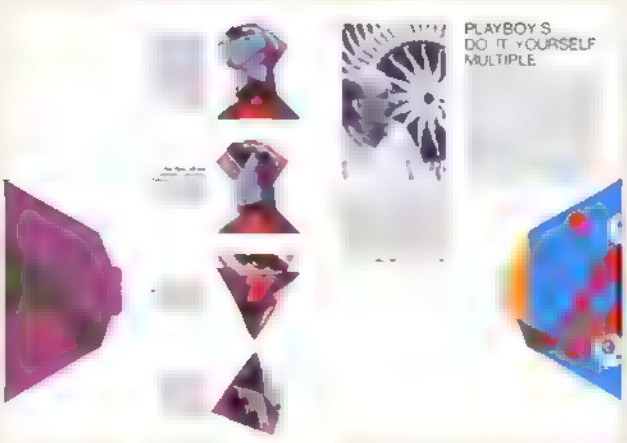
PLAYBOY's January 1989 issue

While being asked to create any cover was an honor, being tapped for the first issue of 1989 was particularly special. "Don't do a magazine that'll just show how smart we think we are," Hugh Hefner had said in response to editors' suggestion to mark the magazine's 35th anniversary with "a grand retrospective issue." Instead, Hef continued, "Do an issue that will get the essence of Playboy without any pretense. Do an issue that a reader will savor, not one that an editor will gloat over."

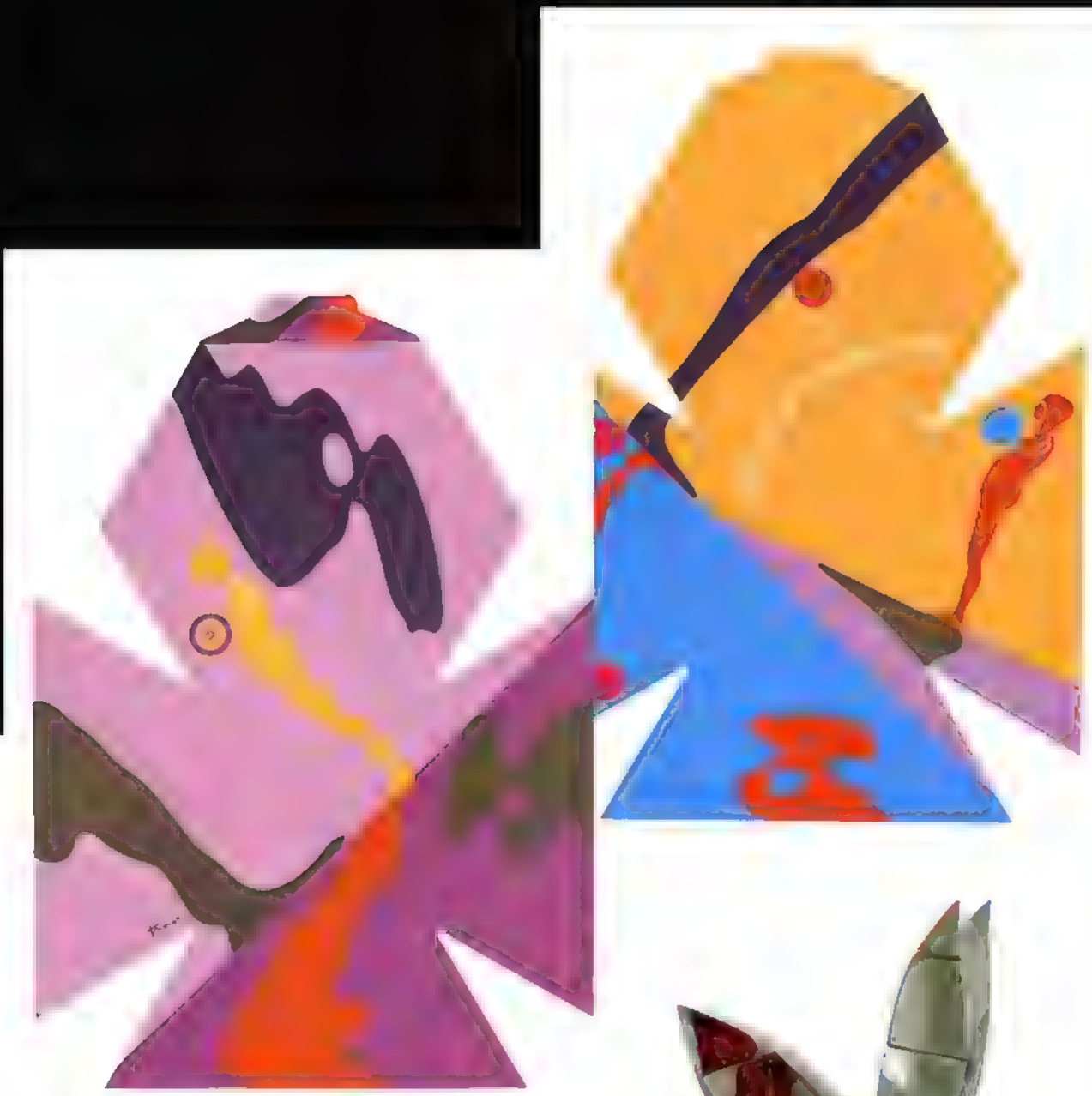
Providing the issue's defining visual statement in line with Hef's vision was a testament to Trova's skill and originality, and the artist was in incredibly good company. The star-studded roll call for the 350-page tour de force included dozens of the most important cultural, artistic and literary figures to grace Playboy's pages during its first three and a half decades. Martin Luther King Jr., Ray Bradbury, Barbra Streisand, Jack Kerouac, John Lennon, Yoko Ono, Raquel Welch, Shel Silverstein, Linda Lovelace, LeRoy Neiman, Ian Fleming, Vladimir Nabokov, Joan Collins, David Mamet, John Updike, Barbi Benton, Joyce Carol Oates, Truman Capote, Bo Derek, Andy Warhol, Bunny Yeager, Robert De Niro, Malcolm X and Madonna—to name just a few.

A portrait of the artist

A self-taught artist born and bred in Missouri, Trova rose to prominence in the 1960s for his Falling Man series, a collection of sculptures, paintings and silk-screened prints depicting an armless human figure, which the artist characterized as "man at his most imperfect." Following the death of his father, an industrial tool designer and inventor, Trova secured a job as the window dresser for a department store. Working with mannequins clearly informed the artist's aesthetic, as did the jazz and blues music he often listened to while he worked. (Fun fact: At the time of the 1989 Playboy commission, Trova was constructing a series of bronze troubadour figures inspired by the music of Spanish crooner Julio Iglesias.)



Trova created this exclusive "Do-It-Yourself Multiple" for PLAYBOY'S December 1970 issue, allowing readers to take home an original Trova for the bargain price of $29.00—the magazine's cover price at the time.



Though his 1989 cover art is perhaps the most memorable of Trova's creative contributions to the Playboy pantheon, it is not the only one. In addition to illustration work for the magazine (including the special three-dimensional cut-out pictured above), the artist also created a seven-by-four-foot kinetic Rabbit Head for Playboy in 1997. That hinged hare now greets guests in the lobby of the company's world headquarters in Los Angeles, and you'd be hard-pressed to find a visitor who leaves without a selfie with the artist's signature take on our mischievous bow-tied mascot.

Trova spent more than two months creating this large-scale Rabbit Head for PLAYBOY in 1997. The sculpture features a flappable ear and bow tie and is the only known kinetic version of the Rabbit.

Sometimes a Cigar Is a Just a Cigar

BY MYCHAL DENZEL SMITH PHOTO BY OXFORD_SHOT

Desde 1
HABANA
SHORT
HURCHILLS
HOYO
DE
MONTE
HABANA
EPICURE
N°2

In the first column of our new Philosophy of Pleasure series, New York Times best-selling author Mychal Denzel Smith writes on the complexity and simplicity one can find in a long drag of a cigar

I only recently came to smoking cigars as a near-daily habit. I've enjoyed them in the past, but with all the extra time on my hands during pandemic lockdown, I finally had the chance to get "into" them. That has meant lots of research on what makes a good cigar—the various tobacco leaves and wrapper types, the countries of origin, size and shape, the heralded brands—followed by sampling a wide variety to figure out my preferences and which cigars hit the mark. Then there are the cigar accessories you need for the full experience. cutter, lighter, ashtray and humidor. As with any hobby, people seek out ways to personalize it, to reflect other parts of their personality and interests in the thing they love. As such, you can find a lot of custom variations on humidors, lighters and the like.

I didn't think much of it when I saw a picture online of a humidor and ashtray set painted with the image of Marlon Brando as Vito Corleone in The Godfather. smoking a cigar, except that maybe it was the ideal humidor for me given I love The Godfather (original, I know). I didn't think much of it again later when I came across some fan art depicting Vito in his iconic tuxedo, holding a lit cigar in his hand as the smoke rises above him. It all made sense. I could see the scene at the very beginning of the film, with Vito holding court in his office as he grants favors on the day of his daughter's wedding, quietly reflective yet still imposing and menacing. It wasn't until I was smoking a cigar myself a few days later that I realized something was off about it all. Vito never smoked.

At least not in Part I. Young Vito, played by Robert De Niro in Part II, can be seen with a small cigar a few times, but the older version's only vice is wine. The fan art with Brando's visage is the work of pure imagination. I've seen the films dozens of times, but nothing struck me as off about these fan-created images. It seemed natural. Gangsters are always smoking cigars on television and in film. Tony Soprano in The Sopranos, nearly everyone in Goodfellas, both the 1932 and 1983 versions of Scarface and so on. Indeed, when Francis Ford Coppola tricked Brando into a screen test for The Godfather role. among the props he brought with him were cigars. Gangsters and cigars go hand in hand.

It doesn't require a semester of a gender studies course to understand why this is. Cigar smoking has long been associated with a brand of masculinity neatly embodied in the gangster archetype. Hardened, stoic, a bit frightening. A cigar in hand, or expertly held in your teeth, becomes less about enjoyment of tobacco and more a statement on the kind of man you are. Cigar smokers are bosses, titans of industry, no nonsense, powerful. Fuck with them at your own peril.

I can't say how much this idea of the cigar smoker factors into the appeal for me, but it certainly isn't zero. There's something to feeling like I'm only a cut, light and draw away from the type of power that rules nations, big and small.

I know, too, that this association is part of the reason it has taken me so long to cultivate cigars as a hobby. My first cigar-smoking experience was almost a decade ago, after a chance encounter on a Brooklyn sidewalk with the founder of a website I was freelancing for at the time. He took me to a cigar lounge—one he said was frequented by Al Sharpton—and walked me through the ritual. Even with help, it took me a while to get it properly lit, then for an hour or so I made the rookie mistake of tapping the ash as if it were a cigarette. (Don't tap the ash; one sign of a well-made cigar is that it will hold the ash as you smoke it down, and it also serves to keep the cigar from burning too hot, allowing you a longer smoke time).

Still, I enjoyed it. I never thought I would be a smoker, scared as I was by my grandfather dying from lung cancer, but I couldn't deny it was one of the more relaxing activities of my young, stressful life as a broke freelancer. I hated the lounge, though. The atmosphere was pleasant enough—low lighting and comfy booths—but the clientele irked me. It would be the same at all the cigar lounges I'd visit over the next several years, whenever I got the taste for a cigar: smoky rooms where James Bond films played on a loop, filled with men who were, or imagined themselves to be, the right-

A cigar in hand, or expertly held in your teeth, becomes less about enjoyment of tobacco and more a statement on the kind of man you are.

On my fire escape, cigar in hand, I don't imagine myself powerful. I know I'm not. But I am taking time for my mind to clear, to find peace.

ful inheritors of wealth, power and status. Men in khaki pants and tacky blazers who made money off the misery of others and still were able to sleep at night. My trips to cigar lounges were infrequent because I feared accidentally falling into conversation with one of these men and ruining a perfectly good cigar in the process.

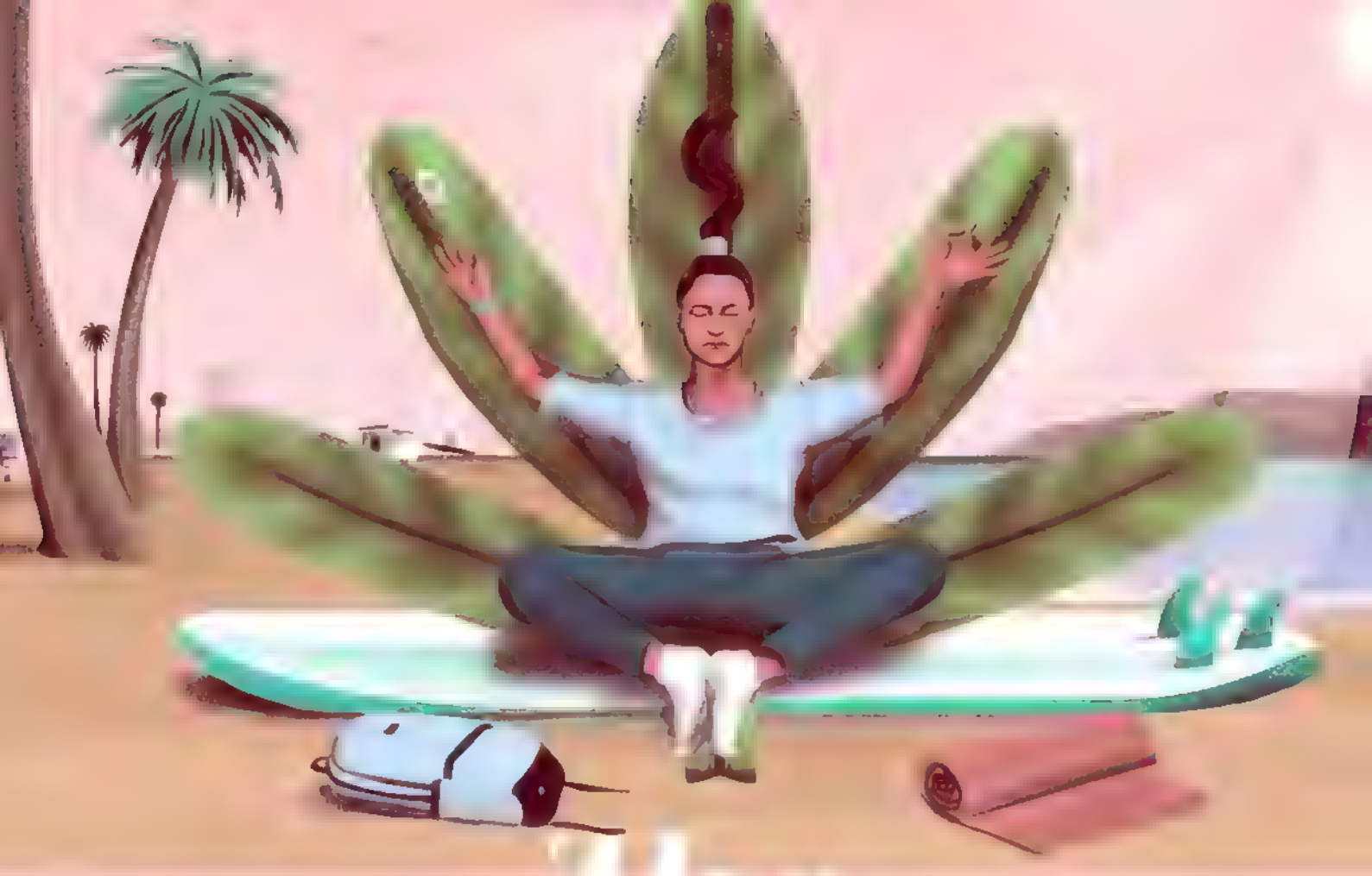
It may seem as though I'm a harsh judge, and I admit that I am, but I'm also an eavesdropper and I'm only reporting what I heard. For a long time, I thought the cigar lounge was the only place I could go for a cigar, so I went only for special occasions or when the pull of the tobacco was too strong to deny.

Only recently did I get the notion that I could simply buy a cigar, learn to cut and light it and luxuriate in the pleasures of smoking all by myself. And that's what I do, sitting on the fire escape of my New York City apartment, getting lost in the blue-tinted smoke forming curlicues off the cigar's foot. I've developed an affinity for anything that comes from Padrón, Oliva or Liga Privada, especially when they have a maduro wrapper, which tends to carry notes of chocolate, coffee and sweet cedar. They can be a little spicy, too, particularly when (like all Padróns) they are made from 100% Nicaraguan tobacco. When those flavors are expertly balanced and the draw is full-bodied and the burn immaculate (like every Padrón I've ever had), it's a full sensory experience.

On my fire escape, cigar in hand, I don't imagine myself powerful. I know I'm not. But I am taking time for my mind to clear, to find peace amid the chaos, trauma and numbness of living through a global pandemic. It's meditation.

There are, rather obviously, other things I could do to achieve this—light some incense, drink a cup of tea, take a bath, do yoga, actually meditate—and they would all be better for my long-term health than smoking cigars. I drink plenty of tea, but the proximity to death makes cigar smoking all the more alluring. It is our greatest unknown, and my biggest fear, but when I'm holding the smoke in my mouth, contemplating the potential harm it is causing, I'm able to make peace with its coming. I don't want to die, but it is inevitable, and fear of it has filled my body with anxiety for decades. For an hour or so, the cigar releases me.

Not all my thoughts are so morbid, or else I don't think I would smoke daily. But considering the end, wrapped in the billowing cigar smoke, gives me the space to think about the statement I want to make about the kind of man I'd like to be while I'm still here.



The Dope Tutor Answers

What is God's Word?

When Alcoholics Anonymous co-founder Bill Wilson dropped acid in 1956, it transformed his thinking about sobriety. He experienced a spiritual awakening that led him to embrace LSD as a potential treatment for chronic alcoholism, believing acid could put people in touch with the higher power needed to overcome addiction. (Clinical studies have since indicated that Wilson's instinct was spot-on: LSD use may indeed help reduce alcohol abuse.) Wilson couldn't have known it at the time, but he was making early contributions to what we know today as the "Cali sober" lifestyle.

When journalist and rave culturalist Michelle Lhooq popularized the term Cali sober in 2019, she may not have known about Wilson's acid trip, but she did know she wanted to quit drinking and using hard drugs. Both cannabis and psychedelics, she felt, could be allies on that journey—useful substitutes for more harmful compounds.

Cali sober generally means avoiding booze and hard drugs but not weed or psychedelics such as acid, MDMA and psilocybin. But Cali sober is a flexible lifestyle that allows people a nuanced approach to sobriety and intoxication. Some who call themselves Cali sober still drink lightly on occasion, often just one glass of wine or a single cocktail. And as you might expect for a term short for "California," it comes with healthful associations. Yoga, meditation and other wellness practices are common add-ons to the Cali sober life. Above all, going Cali sober means taking control of your own health and wellness and rejecting rigid, binary definitions of sobriety.

"What matters with Cali sober is that it becomes additive to life and happiness," culture journalist Jackie Bryant tells me, "not a numbing or addictive way out of life." Writer Molly Lambert has remarked that going Cali sober means you are "weed edge" – an update of being "straight edge," a descriptor popularized by sober punk rockers who rejected intoxicants and believed sobriety gave them an advantage.

In recent years Cali sober events, though mostly on a pandemic pause now, have been growing more common, including Weed Raves in L.A. and New York City hosted by Lhooq and high-end cannabis-infused dinner parties from Malibu to Seattle. Numerous Northern California weed farms now host wellness retreats, and this Dope Tutor has attended more than one Cali sober event that was just as fun and social as any booze-infused event.

Though Cali sober might be a prime example of an enlightened 21st century self-care strategy, the practice of choosing cannabis over other recreational drugs emerged long ago. In the Jazz Age of the 1920s and 1930s, some musicians drank booze or took heroin before playing – others just smoked weed. (By my estimation, the weed smokers generally had longer musical careers.) When beatniks and poets began embracing jazz and cannabis in the 1940s and 1950s, some replaced alcohol in favor of cannabis.

As the Age of Aquarius dawned in the 1960s, LSD proliferated beyond government labs and onto the streets. New lifestyle practices revolving around cannabis and psychedelics began to emerge as a backlash to society's alcoholic predilections. Subculture gatherings like the Rainbow Family of Living Light in the 1970s and early reggae festivals strongly discouraged alcohol, but weed was shared freely and widely. Many hippie communes and organic farms did not allow booze, though ganja and other "visionary" plants were an integral part of operations. This was not a world of microdosing before a cocktail party—this was a world of creating alternative realities separate from the dominant culture. These early pioneers laid the groundwork for the Cali sober lifestyle.

Yet the burgeoning societal shift away from alcohol and toward cannabis and psychedelics ran into a brick wall in the 1980s. Ronald Reagan and the war on drugs. The implementation of widespread workplace drug testing had a huge effect on the ability of working people to consume cannabis: Weed can be detected up to 60 days after consumption, whereas cocaine typically leaves the body after only a few days. Prohibition does not stop people from using drugs, but it can make drug use more dangerous, as users seek other, sometimes riskier, paths to intoxication. And unlike cannabis at the time, alcohol was cheap and easily accessible by anyone of legal age.

THE BEAUTY OF "CALI SOBER" IS THAT IT ALLOWS SPACE FOR EXPERIMENTATION, FOR A PERSON TO DEFINE THE TERM BASED ON THEIR OWN NEEDS AND TO RECALIBRATE AS NECESSARY.

In 1996 California was the first state to legalize medical cannabis, launching a post-Reagan renaissance in mainstream pop culture of what we now know as the Cali sober lifestyle. It took more than two decades for legalization to spread, but today about 100 million Americans live in legal-weed states, allowing them to experiment with cannabis consumption and the Cali sober lifestyle.

That's the beauty of Cali sober: It allows space for experimentation, for a person to define the term based on their own needs and to recalibrate as necessary – including seeking help if needed. I believe our world can be healed with the help of visionary plants like cannabis, and encouraging the Cali sober lifestyle is one way to get more people to the party.

The Dope Tutor Answers:

IS IT OKAY TO GIVE POT AS A PRESENT?

If living a pleasurable life is more art than science, then so is living a successful weed life. I got into cannabis because of the way it made me feel. I fell in love with ganja because it let me see newly vivid colors and enjoy delicious food like never before. I heard music in an entirely new way after smoking a joint. My dating life drastically improved thanks to sharing cannabis. My weed origin story is about experiencing the joy of cannabis and how that allowed me to begin walking down a more pleasurable path in life.

Your Dope Tutor learned in those early years that cannabis-based pleasure transcends the baseline human experience. It elevates it. Some even say you can "kiss the sky" when you feel high enough. Plenty of science is at work as cannabis pulses through the body: receptors are activated in the brain and different chemical reactions ensue, including euphoria or a sense of calmness. The list of pleasurable sensations is long; many are not fully understood by science. That's where the art comes in.

Pairing weed with other experiences can provide a true lift in the good-living department, and sharing that pairing with people you care about takes it to another level. Whether it be passing the vape pen before retreating to bed with a lover or smoking a joint out in nature with a buddy, combining weed with your favorite people and pursuits can help you master the craft of enhancing enjoyment. To me, being high is about not only getting stoned, but also attaining a state of mind that facilitates gratitude and appreciation for life and all the people we share it with.

Part of the mindful art of living your best weed life, as I see it, is adhering to certain unshakable principles. First, always consume the highest-quality cannabis you can. Buy the best; worry about money later. (Friends may be more likely to lend you some scratch after getting stoned tasting your chronic than smoking your schwag.)

Second, share your stash with those you love as often as you can. (Reserve some for yourself, naturally.) The curse of Mama Ganja is that we all run out of weed at some point. But if you've been generous with your goods, the moment your stash is dry, the sharing principle is activated, and your friends will come to the rescue. (Upon getting stoned, you'll remark on how karma is a very real thing that scientists should study, and everyone will nod in agreement.)

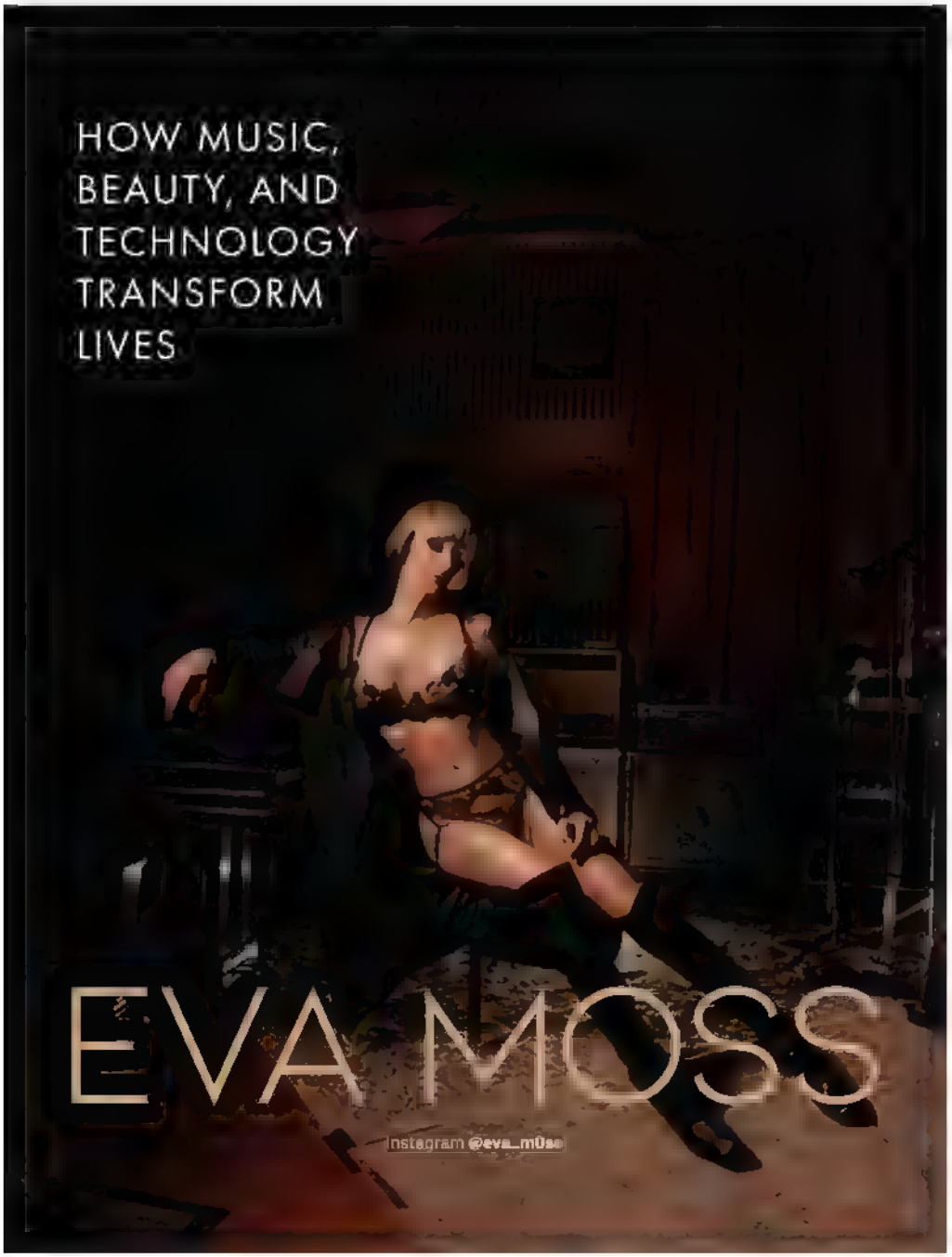
The last principle of a well-lived weed life: Never let people you care about suffer through marijuana deficiency syndrome, or MDS. It's a term my brother and I use to describe an unfortunate state of mind that usually involves tension and irritability and always involves the need to consume some weed. This last principle is really just a reiteration of the second, which is a variation on the first. Mama Ganja is full of complexities and resists conformity—just like this Dope Tutor.

Cannabis will bring pleasure to those who seek it. In part because of this, it makes for an unforgettable gift. It never disappoints, assuming you have adhered to the above principles.

People authentically appreciate the gift of weed. I find that each time I smoke some gifted ganja, I reflect upon the person who gave it to me and smile. Accessories like bongs, pipes and hemp blunt wraps are always appreciated. There are all kinds of CBD products, including some interesting adult-pleasure items. Books about weed are plentiful, including cookbooks. And hemp-based clothing, shoes, edibles and other products now boast higher quality and lower prices. The wild world of weed continues to evolve, and gifts are no exception.

So this holiday season, make a good decision and roll up a present of pleasure, along with the art of a (weed) life well lived.

THE LAST PRINCIPLE OF A WELL-LIVED WEED LIFE: NEVER LET PEOPLE YOU CARE ABOUT SUFFER THROUGH MARIJUANA DEFICIENCY SYNDROME.



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Makeup **Kate Starkey | @starkey_makeup**
Hair **Kate Starkey | @starkey_makeup**
Stylist **Lesya Abbakumova | @abbakumova_l**
Fashion **Honey Birdette | @honeybirdette**
PR **Svetlana Khachiyan | @lana_prme**

Hi Eva, welcome to Playboy Australia. As a popular DJ, businesswoman, and owner of a sugaring company, can you tell us what is the most interesting and challenging aspect of your profession? Thank you for the invitation to Playboy Australia. Being in the cosmetic business, I face new challenges and discoveries every day. But the most thrilling part of my work is the chance to impact people's lives. My ambitions go way beyond just financial gains or personal comfort. I take pride in being part of my clients' stories, who've trusted me for many years. My work helps them flourish, build successful businesses, realize their dreams, and create unforgettable moments of joy and happiness. This profound sense of empathy and inspiration makes my way truly meaningful.

How did you react to the invitation from Playboy Australia to be a cover girl? The invitation from Playboy Australia was a thrilling surprise and a huge honor for me. I took it as recognition of not just my appearance but also my achievements and unique journey in the world of music and business.

Tell us about your incredibly beautiful photoshoot. Where was it done? The photoshoot for Playboy Australia gives a glimpse into my musical world, where the recording studio is the heart of creativity. It's not just a room, it's where my music comes to life, filled with emotion and significance. Here, I refine my DJ skills for exciting performances and compose my music, bringing new melodies to existence. This process makes each moment timeless, ensuring the music resonates in people's hearts forever. The studio session reflects my pursuit of excellence and passion, creating unforgettable compositions and sets.

Let's talk about women in business. Do you think your beauty helps you in growing your business, or is professional experience more important? What's your view? In a world where beauty often opens doors, I prioritize professionalism and expertise. While attractiveness may grant initial access, it is determination, resilience, and a commitment to excellence that ensures those doors remain open wide. My business philosophy centers on pushing boundaries, pursuing innovation, and delivering top-quality products. For me, this work is more than just a job—it's my passion. It empowers me to drive change and create something profoundly meaningful and lasting.

You have an IT education. What made you decide to start a business in a different direction? My background in IT has served as the foundation for my business. The combination of analytical skills and a talent for innovation has enabled me to explore areas beyond the conventional realms of technology. Venturing into a field seemingly distant from information technology stemmed from my aspiration to apply my knowledge in a distinctive manner. I strongly believe that this blend of technical expertise and a creative business approach not only opens new avenues but also empowers me to make a tangible impact on our world.

Let's talk about your products. Who are your main customers? My clients embody the spirit of entrepreneurship, viewing our sugaring products as more than just cosmetics; they're catalysts for unlocking their business potential. These products empower them to chart their own course, whether they're running small home-based ventures or leading large companies into the global market. Sugaring, within our product line, transcends mere skincare, it represents an opportunity for individuals at every level to nurture and expand their beauty enterprises. I'm deeply motivated by the notion that my role extends beyond merely enhancing beauty, it also involves fostering growth and self-realization for my clients. In this symbiotic relationship, each product serves as a tool for entrepreneurs to paint their path to success and gain recognition on a global scale.

Is it challenging to be a leader as a woman in the chemical business? In my journey to leadership in the chemical industry, a sector where male dominance is pronounced, each stride forward presented not only a challenge but also an opportunity to demonstrate that women can excel in leadership, innovate, and drive industry evolution. I take pride in serving as an example of how female leaders can shatter stereotypes, biases, and expectations through expertise, perseverance, and a passion for their work. Along my path, I've come to realize that my presence and achievements in this field serve to expand opportunities for other women aspiring to leadership roles. It's not solely about business, it's about fostering a world where women can assume leadership positions and contribute to industry, societal, and global advancement.

You're also a DJ. Is this mostly a hobby for you, or are you pursuing a career in this direction as well? In my perspective, the world resonates with a harmony reminiscent of a fractal, where each pattern adheres to the golden ratio, infusing life into both nature and art. With every melody and beat, I strive to uncover this harmony, crafting musical experiences that lead to profound soul transformations. My DJ sets and compositions are voyages through sound and rhythm, where each chord represents a step toward personal growth. Beyond setting the tone for the dance floor, I guide listeners on inner journeys, infusing them with light and energy. This musical expedition invites individuals into a realm where the intricate beauty of fractals enriches every moment. This fusion of melodies serves as my means of touching hearts, leaving behind traces of magic in the soul, and transforming each performance and composition into a beacon of genuine inspiration.

What is your favorite music festival? And where do you dream of playing? My top pick among music festivals is Tomorrowland, a place where the enchantment of music permeates every corner, filling each space with a distinctive energy. Alongside major American festivals like Coachella and Electric Daisy Carnival (EDC), Tomorrowland provides me with the perfect platform to fully showcase my artistic expression, blending seamlessly with the audience in a shared

rhythm of dreams and inspiration. Burning Man transcends being merely an event; it's a dream to headline one of its iconic show cars. This festival, alongside the creative freedom and self-expression found at Coachella and the electrifying ambiance of EDC, serves as a canvas for the most unexpected and avant-garde forms of art. In these unique settings, I discover an unparalleled opportunity to contribute to a diverse cultural and artistic landscape. My aspiration is not only to participate but also to actively shape these remarkable gatherings, ensuring that each performance becomes a journey through unexplored realms of creativity and connection.

DJs always have beautiful costumes. Who creates them for you? At the core of each of my performances lies not only a musical arrangement but also a meticulously crafted persona, born from my own imagination and creativity. I take on the role of costume designer, ensuring that each show is unique and deeply personal. My outfits are a reflection of both the venue where I perform and the emotional essence of the music selected for each event. Central to my stage personas is the fusion of natural female beauty with cutting-edge technology, evoking the image of a contemporary Amazon seamlessly integrated with the latest innovations. These futuristic, cyber-inspired ensembles serve as a nod to modern beauty standards, showcasing the compatibility of femininity with technological advancement. Each costume carries a message of strength, confidence, and infinite femininity, intertwining with the music to create a captivating blend of inspiration and beauty.

With which DJ or singer would you like to collaborate on a soundtrack? One of the most significant influences on my musical journey has been Nick Chicane, whose creativity has profoundly shaped my musical tastes. Since discovering his music in my youth, it has been a constant companion, continually expanding my understanding of electronic music.

Chicane isn't just a DJ to me, he's a genuine musical genius whose tracks remain timeless and inspiring even after decades. However, it's challenging to single out just one artist, much like picking a favorite movie. I prefer to think of it as a diverse array of favorite directors, each contributing something unique. Similarly, my taste in music spans quality deep house, trance, and techno genres.

Let's talk about relaxation. How and where do you like to recharge? My mind is constantly brimming with creativity, even during sleep, where time blurs and dreams and ideas flow freely. In this continuous cycle of dreaming and creating, finding a way to refresh and rejuvenate isn't just a want, but a necessity. For me, true relaxation comes from immersing myself in the music I love. Playing my favorite tunes brings me peace and restores my balance. Music isn't merely a passion; it's my way of life, my sanctuary where I can be myself while taking a break from the hustle and bustle of the world. It serves as my meditation, a wellspring of strength and inspiration that revitalizes me, leaving me energized and prepared for new creative endeavors.

What would you like to wish our readers? My dear friends, amidst the whirlwind of life where we all strive to find our path and purpose, I aspire to offer you more than just words. Perhaps my experiences and musical journeys can ignite inspiration within you, but above all, I extend an invitation to embrace a life overflowing with meaning and passion.

Remember, dreams and goals aren't merely distant stars we reach for; they also serve as guiding lanterns illuminating our path through darkness. I wish for you to never lose faith in yourself, to persist despite obstacles, and to find joy in every moment. May your life be adorned with vibrant experiences, profound emotions, and genuine happiness.

Don't hesitate to experiment, explore new avenues, and venture into uncharted territories. Each of us possesses the potential for greatness, and it's your unique perspective on the world that can breathe life into something new and extraordinary. Live boldly, love deeply, and create with boundless inspiration. Be joyful, remain authentic to yourself, and let each day resonate with music that quickens your heart. Don't be afraid to try new things, explore unknown territory, and see what happens. Each of us has the potential to do amazing things, and it's your unique take on the world that can bring something special to life. So go out there, live boldly, love deeply, and create with all the inspiration you've got. Be happy, be true to yourselves, and let every day be filled with music that makes your heart race.

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Size Matters

Want to spice up your bedroom routine with lingerie? Make sure you get the right fit with our step-by-step size guide

WRITTEN BY **ANDREW SHAFER** PHOTOGRAPHY BY **MICHAEL BERNARD**

"There's gotta be a better way!" It's a refrain uttered by late-night infomercial actors as they clumsily spill soda on their keyboards or foolishly try to chop vegetables using a method other than slapping. And they're not wrong. There often is a better way, whether you want to peel potatoes using only a glove, navigate a lake in a rowboat that has a screen-door floor or simply buy your partner a sexy, properly fitted piece of lingerie.

Lingerie can be confusing. There are chemises and garters and corsets and bustiers. How is a bralette different from a bra? Hooks, straps, belts, cuffs. Wt-actual-f is a merry widow? Cup size or bust size. What's the difference? Shakira told us hips don't lie, but how does that in any way help us determine how many inches they are? This is about the point in the infomercial when the hapless husband would fall down the stairs carrying a drawer full of lacy camisoles, narrowly avoiding a shattered coccyx but stirring up some righteous indignation at the byzantine complexity of lingerie and its sizing.

There's gotta be a better way!

That's where our simple five-step manual for finding your partner's proper lingerie size comes in. The type of lingerie you buy is important, so consult our Language of Lingerie guide to find the one that most titillates you and your partner. (Let's call that Step Zero.) But lingerie type is a matter of personal taste.

What's not subjective is size. Lingerie is meant to make the wearer feel empowered, attractive and desired—and the best way to maximize those self-esteem-boosting feelings in your partner is to give her lingerie that actually fits. So before you buy, bust out your tape measure and do some good-natured snooping.

Step One: Panty Raid

Does she already have some lingerie that fits properly? Perhaps from a saucy bachelorette party, or a baby shower where the host totally misunderstood what a babydoll is, or Valentine's Day 2017 when she was still with that dick Thad who, yes, may have been a generous lover but could never make her laugh the way you do and definitely doesn't respect her the way you do and also what kind of name is Thad anyway and who does he even think he is and—

Where were we? Oh, right. If she already has lingerie that fits well, then you're golden. Simply go to her underwear drawer (or the box in the deep recesses of her closet labeled "Mementos of Thad") and check the tag. Boom—you got the size. If this were a flowchart, you'd be cruising down that line past all the other boxes, straight to the finish.

Step Two: Bust a Move

What if she isn't yet a lingerie owner? The good news: No Thad to worry about in this scenario. The bad news: You'll have to work a little harder to find her size. This subterfuge will be more involved than simply checking a tag, so wait until she's out of the house or thoroughly distracted. Throw on a trench coat, some sunglasses and a fake mustache (if you already have a real mustache, shave it off as a deep commitment to the disguise) and sneak into her bedroom. Or, as an alternative, simply walk into her room like a person who is not a creep or three children stacked on top of each other trying to sneak into an R-rated movie.

Once you're in, start with her bust size. Find a bra she wears often and check the size. The number is her under-bust measurement; the letter is her cup size. To figure out her bust measurement, simply add to the under-bust measurement one inch for every cup size. A is one inch, B is two inches, C is three inches, D is four inches and if you haven't caught on to the pattern yet you should be very thankful you are even in a position to have a woman to buy lingerie for. For example, a 32B bra size means her bust measurement is 34 inches, a 36D means a 40-inch bust measurement. Mazel tov! You measured your first bust.

Step Three: Get Waisted

Next up is the waist measurement. Locate a dress that has a defined waistline. If all she has are flowy Coachella dresses, well, this is going to be harder. Once you've located a proper dress, lay it on a flat surface. With a tape measure, measure the inverted curve area a

few inches below the bust—the waistline, in layman's terms—from one edge of the dress to the other. Double that number to get her waist measurement. If, for example, the dress measures 13 inches across at the waistline, her waist measurement is 26 inches.

Step Four: Her Hips Adhere to the Truth at All Times

Bust: Check. Waist: Check. The final measurement you'll need is her hips. Find a pair of jeans she wears often. Zip and button them—basically, the opposite of what you're trying to accomplish with this lingerie purchase—and lay them on a flat surface. The hip area is about an inch and a half below the bottom of the zipper—a.k.a. the general area a woman's hips are located.

Measure the jeans from edge to edge across that hip area, and then, using the same rigorous mathematical formula from the waist section, double it. If the jeans are 18 inches across, the hip measurement is 36 inches; if they're 19 inches across, the hip measurement is 38 inches; if the hips leave Prague at 7 P.M. traveling at 60 mph and other hips leave Prague at 11 P.M. traveling in the same direction at 90 mph, the second hips will catch up in eight hours. Math!

Step Five: Size It Up

Now that you have her measurements, put all her clothes back precisely as you found them so she'll be none the wiser. Or really throw her off the trail by ransacking the place and then weaving an outlandish—but just believable enough—story about a crafty family of possums that broke into your house and wreaked havoc.

Whichever of those two equally viable options you choose, it's finally time to buy the lingerie. With her measurements in hand, it's quite easy to determine her size. Most lingerie companies provide a size chart on their website, so simply consult the chart to find the size that corresponds with her measurements. (Each product is unique, so make sure to check the size chart for each item you purchase.) If she falls between sizes, always go a size up.

Now that you have the right lingerie for the right partner, it's time to work on the final step: enjoy.

The Language of Lingerie

An erotic guide to all things silky and sheer

WRITTEN BY **THE PLAYBOY EDITORS** PHOTOGRAPHY BY **MICHAEL BERNARD**

We all know men are enchanted by a woman in lingerie, but most are flummoxed as to exactly why. Men tend not to talk of frills, lace or silk, but on a beautiful woman it's a language they instantly speak. To explore this conundrum, we decamped with a Victoria's Secret photographer and two beautiful women. We brought trunks of silk stockings, garter belts, corsets, camisoles and other diaphanous delicates to both conceal and reveal the beauty of the female form. Below, you'll witness what we uncovered and learn what you need to know to help you the next time you're in the market for something unmentionable for the woman—or women—in your life.

En Garter

Garter belts keep thigh-high stockings from sliding down. Unclipping them adds to the drama of the moment, underscoring the fact that all lingerie is a puzzle of sorts, a mystery that leads to the question: How does this thing come off, and who is going to do it?

Bare Necessities

A woman's beauty is at its purest without excessive adornment and unnecessary layers. A diamond choker brings out the sparkle in her eyes. Simple thigh-high stockings in basic black cover just enough but don't distract.

Stocking Options

Black thigh-high stockings highlight the curves of a leg, leaving just a flash of skin at the top. While the long seam down the back is an old-fashioned flourish in this day and age, the way it traces the exquisite contour of the thigh and calf is an anachronism to be embraced. Slip-on heels are designed to be kicked off.

Stay the Corset

The corset is the most powerful piece of lingerie. And if the art of the striptease is about the delayed reveal, the corset is the ultimate in access denied—albeit momentarily. Until access is granted, the garment's structured shape accentuates the svelte hourglass contours of the torso. It can be kinky, it can be empowering, but above all it can be a dare to both people to continue to figure out their roles in the game that ensues.

Heel

A good pair of stiletto pumps adds height and conveys power. The high heels push the hips back and the calves out. Shoes can count as a sort of lingerie in their own right.

You Are Sheer

A lace robe or camisole represents everything we love about lingerie. It can be kinky or innocent, depending on how a woman wears it. Above all, it's transparent

Living
the
Dream
Victoria
Snooks
Model @VictoriaSnooks

Tell us about the moment you found out you would be featured in the magazine. What was your initial reaction? I was absolutely thrilled! I wasn't expecting to be back so soon and to find out it was for Sweden was such incredible news.

Can you share your favorite shot or spread from the magazine and why it holds special significance for you? My favorite shot would have to be the image of me in front of all of the palm trees. I really love all of the photos for this spread but I love this one the most because it reminds me of everything I love which is being in nature, with the sun out, in as little clothes as possible.

When you're not working, what helps you decompress and relax? When I am not working I love to spend my time traveling and being by the water; just writing in my journal. I feel the most at peace when I am by the water because I love the sounds of the waves and the tranquility that comes with lying in the sand.

What's the strangest fan encounter you've ever had? I have not had too many strange fan encounters. I love it when anyone comes up and talks. I always appreciate all of the support.

What are some of your biggest dreams you hope to achieve? Being back here is definitely on that list. But other than that, my biggest dream I hope to achieve is to make a change in the stigmatism that you face as a mother in the adult industry. I want to empower women so that they can still be who you are and be a mother. You can have both; a private life and still be a wonderful mom. It's possible. Being a mom is hard in general but it's even harder when we get told what we can and can't do because we are required to be a certain way based on unrealistic standards. When you become a mom you face judgment that you have to dress like this or do a certain job, and that shouldn't be the case. You should still be allowed to flourish and authentically be you.

What's the weirdest beauty tip or trick you've picked up? For me personally, I am not into beauty products very much. I love staying natural and not wearing too much makeup if any at all. I recently found out about tinted moisturizer and that has become my new best friend for quick, easy, and on-the-go.

If you were stranded on a deserted island with only one accessory, what would it be? Hypothetically speaking I would have to say Mary Poppin's bag. That bag would have everything I would possibly need inside of it, maybe I could even pull out a man with survival skills. If it had to be a non-fiction accessory it would be a solar-powered go cart so I can cruise around the island all day and be able to explore without all of the walking.

What's your go-to guilty pleasure snack? My go-to guilty pleasure snack would have to be double-stuffed Oreos. There is really nothing that quite compares to the filling stuffed inside of those two chocolate cookies.

What is the absolute worst thing a man can do to completely put you off? I absolutely hate it if a man is inconsistent. When one day you wake up and he is picture perfect and dreamy and the next he is gone into the abyss. The first way to get me to

disappear and go cold is by not being confident in what you want between us.

What advice would you give to aspiring models? My biggest piece of advice would be never to be afraid to ask for anything. The worst that can happen to you is being told no, or not getting a response. But it could be life-changing if you are told yes. So ask that photographer to take photos, ask that magazine to feature you, ask that Instagram to post you, ask for that collab. You never know who will be willing and able to help you out.

Thanks for taking the time to speak to us, do you have any last words for our readers? Thank you so much for allowing me the opportunity to be on the cover for March Sweden. I am so thankful for everyone reading this. If you want to keep up with me make sure to follow me on socials my Instagram @VictoriaSnooks and my Onlyfans @ Snooks so we can stay connected.

1984

Playboy Interview

Jesse Jackson

A candid conversation with the preacher and presidential candidate about his controversial views and the leadership of black America

WRITTEN BY **ROBERT SCHEER** PHOTOGRAPHY BY **RON SEYMOUR**

No matter what eventually happens at the Democratic Convention this summer in San Francisco, Jesse Jackson has already won some big prizes. Since he announced for the presidency last November, the panache, pace and ever-present controversy of his candidacy have transformed the sharp-dressing, eloquent 42-year-old Baptist minister and civil rights activist from a party irritant to a force at large.

Jackson has been prominent on the national scene ever since his days as a college activist in his native South during the 1960s, when he followed the call of Dr. Martin Luther King, Jr., to complete the emancipation of blacks through nonviolent civil disobedience. Born to segregation in Greenville, South Carolina, Jackson emerged in his college days as a hero to those intimidated by racists and Southern sheriffs and as a firebrand to those who found segregation less offensive than the turmoil of the civil rights movement.

He was with Dr. King in Memphis at the time of his assassination and moved forcibly—some thought too forcibly—to provide leadership to a movement suddenly deprived of King's overshadowing presence. Returning to his base in Chicago to organize the poor for the Southern Christian Leadership Conference, the then-27-year-old minister came to be known for a fiery rhetoric that did not always seem to jibe with the Gandhian philosophy of nonviolence, which Jackson espouses.

His experiences in the early civil rights movement and later in Push, the anti-poverty and self-help organization he founded, left Jackson with many admirers and detractors—but few who are indifferent. To many, especially in the black community, he is talked about with a reverence and adulation that would seem appropriate for a combination of saint and rock star. To many others—surprisingly, as much among liberals as in the strongholds of white racism—he is seen as a scourge and an opportunist.

Now, in the 1984 presidential campaign, Jackson is a player on the highest level. Mixing Bible Belt moralizing with a fierce commitment to dispossessed constituencies—from gays to Indians and, some would add, Arabs—he sparked the Democratic race with both his candidacy and his daring mission to Syria to free a captured airman, Lieutenant Robert Goodman, Jr. Before Senator Gary Hart began to give Walter Mondale a run for his money in New Hampshire, columnist Jack Anderson wrote, "The Reverend Jesse Jackson, bless his heart, has succeeded singlehandedly in lifting the Democratic presidential race out of the terminal doldrums that threaten to bore us all to death." Others who concede the effectiveness of Jackson's thundering oratory nevertheless charge that his style smacks of demagoguery. "In passing out misinformation, the Democrats now have their own Ronald Reagan," wrote the Washington Post's Richard Cohen.

Like it or not, Jackson reached center stage, representing not only blacks but a much larger constituency within the Democratic Party. As The New York Times put it recently, "Jackson is now making history, not as a black presidential candidate but as a 'serious' black presidential candidate. That development alone is likely to have far-reaching effects on the American political scene by energizing the black vote and by altering the perceptions among whites of black candidates for elective office."

But the Times indicated that the real prize lay beyond electoral politics and concerns, involving nothing less than the mantle of black leadership, one passed around or, more accurately, grasped at but never comfortably worn since an assassin's bullet killed King 16 years ago. What Jackson "really seeks to be," the Times noted, is "the nation's premier black leader: a mover and shaker with a constituency within the Democratic Party."

Jackson denies that he wants to be the predominant black leader and dutifully ticks off the names of the scores of elected black officials he holds in high esteem. But whatever his intentions, the enormous publicity surrounding his campaign, as well as his proven ability to attract what he calls the Rainbow Coalition of supporters—including many whites—makes Jackson a man for more than just this electoral season. (In fact, this is his second appearance in the Playboy Interview slot. His first was in November 1969, just over a year and a half after King's death.)

Jackson watching is not a placid journalistic assignment. The reverend has a lot of ups and downs, with contretemps dotting his candidacy at almost every stop.

Just what significance should be attached to the various charges ranging from financial mismanagement of Push to "tainted" contributions from the Arab League? Why does Jackson say the things he says? Is he against whites? Is he against Jews? And if not, what is the fuss in the media all about? Could it be, as the reverend thinks, that he has been subjected to a double standard of criticism because he is the first black man to run seriously for the presidency?

Given Jackson's prominence, the answers to those questions will remain important long after the election. To try to get some of them, Playboy assigned Robert Scheer, whose political reporting for PLAYBOY (Interviews with Jerry Brown and Jimmy Carter, profiles of Nelson Rockefeller and Ronald Reagan) is well known to its readers. Scheer, a national reporter for the Los Angeles Times, followed Jackson through the early primaries and filed the following report:

"Jesse Jackson is hard to ignore. He is tall, muscular, bright and quick and uses all of that to let an interviewer know that he intends to finish his thoughts. Looking down on the questioner, he rears back and rocks a bit, punctuating the air with his finger while the cadenced statements roll on and on until the point to be made is wrapped and delivered. Then, and only then, another question. Jackson takes questions cheerfully but with the air of one who has heard most of them before. And he has. All of his adult life has been spent parrying questions about blacks and politics, and he knows what he knows. He does not require issues experts, pollsters and media analysts to figure out his stance.

"Jackson most often listens to a question with his head slightly tilted to suggest a cocked ear and with just the barest hint of a condescending smile about to flicker across his otherwise passive face. On those occasions when the question is not familiar, a suspicion as to the interviewer's motives may mark his manner, and the mood can get tense—not threatening but suddenly more serious and personal than one had bargained for. It's less a matter of intimidation than one of the force of personality and presence of someone who's battle-scarred.

"Like Ronald Reagan, whom I have also interviewed at some length, Jackson is a veteran of past battles over issues that truly matter to him. And while he may—again, like Reagan—occasionally get some facts wrong and exaggerate others, he remains committed to core beliefs.

"For Jackson, those beliefs revolve around whatever he feels is necessary for the advancement of blacks, and while one may take issue with his preoccupation or his prescriptions for change, personal exposure to the man did not, in my case, support a cynical view of his level of commitment.

"Both Jackson and Reagan are clearly in the political arena to do serious battle over the social direction of this country, no matter what other material and psychological rewards may be provided by the exercise. For both, it has been a long and not always fashionable political struggle.

"Neither gentleman is of the school of the modern politician touted by hip pollsters and committed only to winning. Jackson and Reagan may say and do wrong things, but when they do, it is with the altruistic aplomb of the true believer certain of the virtue of his ends and convinced that he is not driven by personal political ambition. And when they do commit a grand gaffe, they find it next to impossible to offer a profound apology, because soul-searching and doubt are simply alien to their makeup. But they are not shallow. Both have paid their dues, anguishing over causes rather than over the political style of the moment.

"There the similarity ends. Indeed, what is perhaps most interesting about Jackson is that he has risen to challenge the assumptions of Reaganism as a political philosophy more directly and energetically than has any of the other candidates.

"After hours of interviews with Jackson, I found myself fantasizing about Reagan's taking my place in the room. Let them argue about the truly needy, about affirmative action, civil disobedience and the Third World. Let them match programs for ending poverty and crime in Chicago and bringing peace to the Middle East. Do we need more weapons or fewer? More social programs or fewer? Is God, whom they both invoke incessantly, a staunch free enterpriser or a closet liberal? Now, that would be the debate for this election year.

"But Jackson will not just go away after this election any more than Reagan did following his many times out on the hustings. Both have a

constituency. Jackson may not have succeeded in building his Rainbow Coalition, but his campaign has demonstrated his basic appeal to the growing number of black voters. Thus, what Jackson has to say in this campaign and in this interview warrants serious attention, for it will likely present itself again and with even greater force in the future."

PLAYBOY: As we speak, it looks as if either Hart or Mondale will be the Democratic nominee. What do you see as the difference between you and them?

JACKSON: As Democrats, we share many common social values. But I believe they represent liberalism, which is advocacy for change; I represent liberation, which is action for change. They hoped Goodman would be released from Syria, I went to get him. They supported the Voting Rights Act; I marched for it. They call for U.S. corporations to become more responsive; I had to boycott them to get change. They say they have no objection to a woman as vice president; I say, "Put one on the ticket."

PLAYBOY: But will those differences stop you from backing either of them if one is the Democratic nominee?

JACKSON: No. I'm not trying to impeach their characters; I'm just drawing a distinction. I'm saying that within the framework of the Democratic Party, I've paid heavier dues in the struggle for social justice than either of those two men.

PLAYBOY: However you fare in the presidential race, your Rainbow Coalition calls for unity among the poor, women, the handicapped, gays, people of all colors. Is that realistic?

JACKSON: Yes. I guess what's impressed me, what's almost seemed miraculous, is that there is less static about the Rainbow Coalition than there was about integration. Somehow, many groups are very threatened by integration—it conjures up so many fears and negative conceptions—yet the message in the Rainbow Coalition is the same. It's just that you can be black, brown, yellow or red or gay or rich or poor and you still fit in the spectrum without being threatened.

PLAYBOY: You're claiming to be more than a black candidate. Why are you optimistic that white America would support a black man?

JACKSON: Well, since Reagan took office, the nation has undergone a devastating period of racial and class polarization and a kind of willful perpetuation of the gender gap. Most Americans find that distasteful. The sense of selfishness and greed of the present administration has set a climate in the country that most Americans don't identify with in their heart of hearts. So there is a search now by people to go another way, to seek a new course. When I walked through the plant of The Boston Globe recently, you could hear workers, many of whom had Archie Bunker as a frame of reference, cheering, telling me, "I'm glad you brought the boy [*Lieutenant Goodman*] back home!" We are growing up as a nation. Those guys probably didn't want Sam Jethroe to play baseball for the Boston Braves, probably heckled Sam Jones and K. C. Jones when they played for the Celtics. And though Boston went through a period of Louise Day Hicks–type polarization, the city obviously prefers the image of Mel King and the Rainbow Coalition to that of Hicks and the rocks and the buses.

Another reason the Rainbow Coalition isn't threatening is that there are no psychological or sexual hang-ups, as there are in integration. There are deep-seated fears in this country, perpetuated over a long period of time, that are based on sexual myths, on the fear of interracial marriage. It's the old Archie Bunker thing: We can work together and you can play ball with us and go to school with us, even socialize with us, but don't come home with us. The Rainbow Coalition is made up of independent groups—you don't have to lose your group's identity to another group. It's not threatening on the personal level.

PLAYBOY: One group that does feel threatened is the Jewish community. In fact, a couple of your statements about Jews have nearly derailed your campaign. Let's settle them once and for all. Why did you use the word Hymies in referring to Jews?

JACKSON: It was unfortunate. That word never had a negative meaning to it, either politically or religiously. It was an unfortunate use of words, but no different from someone's saying he's going up to Harlem to see "Mose" or "Mosela." You know, said with a lighthearted ring. And at least some people realized that. When I spoke recently in Tallahassee, there were some Jewish people holding up a big 12-by-12-foot sign saying, Hymies Love Jesse.

Historically, the word kike was equivalent to the word nigger, which is a very offensive term. If I had been angry and said, "You kike," or, "You nigger," that would have been different. But it was blown up into something far beyond— Well, we'll almost have to put the word Hymie into the dictionary now, because it's taken on so much meaning. And I do regret the pain it caused people because of the way the press played it.

The disadvantage was the personal hurt to these people. But there's been an advantage: There is now a dialog under way that hasn't existed in a decade. And that's a consolation I find sufficient, because strong leaders are not perfect, we're public servants. When Jimmy Carter made his statement about ethnic purity, people forgave him, because they realized that didn't reflect his basic character. Last summer, Ted Koppel referred to some politicians as "Amos and Andy." It was an unfortunate use of words, but that's not his basic character. Just recently, Bill Moyers referred to me on TV as the "Kingfish of black politicians." When I pointed out that the word Kingfish might be seen as insensitive because of the Kingfish character in the Amos 'N Andy show, he said he was referring to Huey Long. You see how sensitive people can be?

PLAYBOY: You said the flap over your remarks had a good side to it. Are you serious?

JACKSON: I hope we can seize the moment. There's been more interest in meetings between blacks and Jews in the past eight or 10 days than there has been in the past eight or 10 years. But, of course, until now, it's just been a war of quotations—who said what last, which is very unhealthy. It's been a period of great agony, but I think we're going to come out of it.

PLAYBOY: You've portrayed yourself as a potential mediator among Jews, blacks and Arabs. Especially now, though, would most Jewish groups ever accept your position on the Mideast?

JACKSON: Well, I may never accept the Israeli position on South Africa, either; but we can talk. We can agree to disagree. You know, a number of Jewish people here and in Israel have written to me, asking for help in getting their relatives out of Syria. Okay? Now, the people who don't talk with their perceived enemies can't help them, isn't that right? Mondale, Glenn, Hart. The idea of not talking with a friend's enemies is not a wise strategy. The biggest contribution one could make to Israel would be to get her neighbors to recognize her, to end the armed struggle, to end the holy war. And now, through all the chaos and confusion, I emerge with the capacity to talk to both sides.

PLAYBOY: Including the P.L.O.?

JACKSON: I think the P.L.O. has to recognize Israel's right to exist. But I don't think either Israel or the P.L.O. can initiate the talks that would be required for each side to recognize the other, the way Israel and Egypt couldn't do it themselves. They needed a mediator. If we had the strength of leadership to negotiate that strategy, the P.L.O. would change its position of not recognizing Israel.

PLAYBOY: Even though it's written into the covenant of the P.L.O. that Israel should be destroyed?

JACKSON: Nasser made a statement 20 to 25 years ago about driving the Jews into the sea, and the nation of the guy who made that statement has now signed a peace treaty with Israel. If you keep digging up last year's rhetoric about a given situation, you'll never move forward to forgiveness and redemption. There have been some pretty cruel things said about each other by both sides, which is standard for people who are angry at each other.

PLAYBOY: Which brings us back to another of the things you said about Jews. Why did you say you were tired of hearing about the Jewish holocaust?

JACKSON: It was a statement taken completely out of context. In 1971 or 1972, I was in Africa with my wife and the Staple Singers and Roberta Flack. We decided to go see where the slaves had been kept. We were taken to some caves. They were damp and ugly, and what had started out as a tourist visit became quietness and then singing and prayers and tears. By the time we got out at the other end, there was a kind of anger, a real resentment among us. But then I said to my wife, "You know, if we

rehearsed this slavery ritual every day, or often, we could develop the kind of resentment toward the blacks who sold us and the whites who captured and then enslaved us that would never lend itself to making human progress. I would just be so bitter'"

Later, in a private talk with two guys, I referred to the Jewish holocaust in that context. We had seen several references to the holocaust on television that year, and I said that while I appreciated the memory of it as a basis for saying "Never again," we really had to move beyond that and not linger at the graveside. That was analogous to our own experience, having come through the holocaust of slavery, having lost 30 million or 40 million people in slavery. My remark was one of personal experience, not one that was designed to be negative or hostile. That was the context of that statement, because I, too, am a member of a race that has known a holocaust and has known subjugation in this land, not just as a matter of history but as a matter of personal experience. I look at those striped uniforms that the Jews wore in those Nazi camps and I recall that I grew up watching the police act like Nazis every weekend and lock up blacks, charging them with vagrancy, making them wear striped uniforms and putting chains on their ankles. What they really were looking for were street cleaners they wouldn't have to pay, and they'd sentence a black to 10 days in prison for being drunk on his own porch and stuff like that. So it wasn't the first time I had seen those striped uniforms.

PLAYBOY: Nonetheless, didn't you also call Zionism a "poisonous weed"?

JACKSON: Again, it was out of context. That was said during a debate about Zionism, which is built upon the premise of race, while Judaism is built upon faith. Now, there's been an attempt by some to equate the two. But the state of Israel is not the state of Judaism. Zionism is not a religion, it's a political philosophy. Many Zionists are, in fact, agnostics and atheists. Judaism is built upon faith and forgiveness and is really an optimistic view of the future, and Zionism tends to be much more narrow than that. Having said that, I believe Jews have a right to be Zionist politically, but one need not equate Judaism and Zionism. And I accept the right of Israel to exist. The fact is that from a religious standpoint, there is something about Judaism that appeals to me. I'm Judeo-Christian, my religious roots are there. There is a kind of boldness, a kind of universality, espoused in the faith that is eternal. And I just don't equate the two.

PLAYBOY: Then what does it mean to say that Zionism is a poisonous weed?

JACKSON: If people lose religious faith, which is eternal, and begin to put their faith in a political arrangement, which is temporary, well, one to me represents oxygen and flowering and growth, while the other represents the choking of that growth. To the extent that my description was offensive, I regret it, because my point is not to be offensive.

PLAYBOY: But to some people, your denunciation of Zionism was another way of denying Israel's legitimacy.

JACKSON: Well, to the extent that it was misunderstood, I regret it. Right now, of course, we're going well beyond the context we were in when I said it. Many Jews, as you know, reject Zionism. They see it as very bad, so it's not just a personal position I have. And historically, the best experience of the Jewish people has been in their religious faith, the chastising, courageous strength of the prophets who challenged their own politicians. I mean, historically, a guy like Menachem Begin would have been challenged far more strongly by the Jewish prophets, and maybe the prophetic voice in Israel today tends to be that of the Peace Now movement.

PLAYBOY: You're talking about the leftist coalition in Israel—but a lot of them would consider themselves Zionists, too, so you wouldn't get much support there. It seems as if politicians get deeper in trouble when they try to explain things away instead of just admitting they made a mistake. Wouldn't it be better to just say that your use of the phrase poisonous weed was a lousy choice of words?

JACKSON: I don't know what your point is. You almost sound as if you're trying to chastise me, which I'm beginning to resent. I'm trying to say, as clearly as I can, that my point is that Zionism and Judaism are different things. Why keep wrestling with it?

PLAYBOY: That's precisely our point. You keep wrestling with a phrase that most people think is anti-Israeli, if not anti-Semitic, instead of saying it was a mistake and being done with it.

JACKSON: I've said that about five times a night. I mean, to the extent to which it's offensive, I regret it, because that was not what my intent was. And I think that the more that journalists like yourself keep dwelling on that—

PLAYBOY: We're trying to clear it up, not dwell on it.

JACKSON: Okay. Well, I made a mistake. There is a sensitivity to the phrase that I underestimated, frankly. You simply walk into buzz saws by hitting the wrong buzz words. Even with most people I know who are in conflict with Jewish people on a given issue, that conflict is not for the most part philosophical, it's usually political.

PLAYBOY: That's true, but since the Peace Now people in Israel consider themselves Zionists, they don't consider Zionism a poisonous weed. That was what we were trying to clarify.

JACKSON: I understand.

PLAYBOY: And if you said to one of them, "Zionism is a poisonous weed," it would be the end of the dialog, because they see themselves as Zionists who are nonetheless in favor of such moves as returning the West Bank to the Arabs.

JACKSON: I agree. And I tend to identify with their politics, because I think there is righteousness there, a quest for fair play. I think that they will be capable of coexisting with the Palestinians in ways that will be beneficial for them as well as for world peace. The talks we had with them when we were in Israel were enjoyable experiences that have etched a lasting place in my memory.

PLAYBOY: Do you regret having been caught up in all this?

JACKSON: No, I tremble from the pain of it all, but I see a silver lining beyond the dark cloud. The whole period has been a crucifying experience for all of us. I think that joy is coming in the morning. It's almost like you have to go through a crucifixion before you can get to a resurrection. I can feel the stone being rolled away.

PLAYBOY: You've said that other experiences etched in your memory are responsible for your view of the world. Back when segregation was widespread, was there one experience that had a profound effect on you?

JACKSON: Yes. There was a store in Greenville, South Carolina, that was typical of the black South. It was owned by whites, because black people seldom owned any stores, and the owner's children grew up with the rest of us, so you were allowed to play with them. But as they grew to replace their father in business, they began to grow in their father's ways. They began to take on the likeness of the master. I used to play with the children of Jack, the store owner.

This particular day, I was in a hurry, because my grandfather was outside and he gave me a nickel to get some Mary Janes and cookies.

"Many whites did, temporarily, what blacks must do eternally—fight for equality. Some whites say, 'I marched in Selma.' It was an experience to write home about. But some of us had to stay after the march."

or something. There were eight or ten black people in there, and I said, "Jack, can I have a cookie?" He had been cutting bologna or something. I whistled for his attention. Suddenly, he was on me with a gun pointed at my head. He said, "Never whistle at me again!" The thing that stood out in my mind was that the other blacks who were in the store acted as if they didn't see it. They stayed busy. They had a deep and abiding fear. I was not so much afraid of the gun as I was of what my father would do. He had just gotten back from World War II, and I knew he had not only a temper but a mind that had been opened up after being exposed to Europe during the war. He had become more resentful of the system. I knew that if my father heard about it, he'd either kill Jack or get killed. So I suppressed it. It came out many years later. But that was the nature of life in the occupied zone.

PLAYBOY: You've kept your own resentments fairly well suppressed through this campaign. In fact, overall, your views are a lot less strident than they were during your first interview with us. You were pretty tough on the white establishment in 1969. You were only 28 then, right?

JACKSON: Yes.

PLAYBOY: You were a kid.

JACKSON: Yes. In many ways.

PLAYBOY: How have you changed?

JACKSON: I've matured, obviously. People mature or they rot. I've been blessed. A lot of people have allowed me to grow, have been tolerant of my mistakes. I've maintained my will to work, but I've needed a lot of help from people in keeping my equilibrium. I've grown up in a goldfish bowl, with the temptations and oppressions of this job, learning to use public admiration and prestige with prudence and discipline.

PLAYBOY: When you say you grew up in a goldfish bowl, do you mean you've held a prominent position since you were young?

JACKSON: Yes. I was a big deal in home-town football at 13; you know, being the quarterback and hearing your name over the loud-speaker. That was a kind of public exposure. Then there was college football and student activities, all that. And in Greensboro, I became prominent in the civil rights movement, went to jail as sort of a hero in 1965. So it's been almost 30 years of that life, nonstop. There've been lots of opportunities and a lot of growing up to do. I'm glad I chose this work, glad this work chose me.

PLAYBOY: What do you actually do about the pressure, the tension? You don't drink, do you exercise, work out?

JACKSON: I play basketball sometimes. I read. No, I think. I've been blessed with a creative mind, you know, and while some people tend to read in their spare time, I think in mine. Reading is looking back and wrestling with other people's ideas. But when you think, you can focus on your own ideas. A big difference.

PLAYBOY: What's an example?

JACKSON: Take the election of Harold Washington, Chicago's first black mayor. Before the election, Walter Mondale came to town to support Richard Daley's son, while Ted Kennedy came to support then-mayor Jane Byrne. In other words, the progressive wing of the Democratic Party was moving to the right. What could we do? Most people got upset. I said, "We've got to figure a way out of this. Think. Hear me? Think!" Now, we couldn't just wring our hands and act as if Jack, the old store owner back in Greenville, were holding a gun to our heads and we couldn't tell our daddy. This time, we had to have a plan! Our liberal allies, Kennedy and Mondale, come riding into town with smoking guns, supporting party regulars over the progressive black candidate. Most folks looked at it and pretended it didn't happen. But it did happen. If Kennedy and Mondale had had their way, Washington wouldn't have won. If it had been left to them, the rise of the black political movement would have been stopped, stillborn. So what do you do? You can't go Republican; that's too devastatingly right wing. Can't stay with the Democrats as they are, right? So take them on in the primaries! Aha! The best of both worlds. You can act, challenge the Democrats in their own primaries, challenge the Republicans in the general election, do all of it! Think. I couldn't have gotten that reading a book. There hasn't been any book written on this.

PLAYBOY: So that's really the origin of your campaign—trying to counter what you see as Kennedy's and Mondale's defections?

JACKSON: Yes. I heard about it on the news. I couldn't believe it. How can progressive Democrats make a commitment to Chicago—which is 40 percent black and 15 percent Hispanic and only three percent Irish—and choose two Irish candidates over the black candidate? But I'm not angry now; look what the result was this campaign. It's like a child born out of wedlock, as I was—you aren't angry forever that your father isn't around. If it's negative that he's not there, it's positive that you were born. So you focus on the positive and keep on steppin'.

PLAYBOY: And this campaign, no matter what happens at the convention, is positive as far as blacks are concerned?

JACKSON: Blacks will never again be taken for granted. Politics in America is quite different tonight from what it was a year ago. Quite different.

PLAYBOY: All right, back to your candidacy. As a civil rights activist, you've never even held public office. Isn't it presumptuous of you to run for president? Do you think you're equipped to deal with substantial foreign-policy matters?

JACKSON: The media projection of me as being not involved in foreign policy, not aware of what our options are, is a misperception of reality. I've met with most African heads of state, most Arab heads of state, and I've traveled throughout Europe. I went down to Panama, trying to get the Panama Canal treaty through. I made major presentations on Salt II, trying to get that passed. Our leaders have an obligation to meet the other leaders of the world to establish rapport. Everybody knows that the personal relationship between Kennedy and Khrushchev was crucial in that period. All of life really does boil down to personal relationships. Legend says that war and peace often start and end in the bedroom. The woman asks the man, "Are you going to take that from that guy?" So the guy declares war. If Andropov and Reagan had met each other and communicated and expressed their common desire to avoid mutual annihilation, with a real desire to do it, those two men could have relieved tension in this world, but they didn't know each other. So they talked at each other rather than relate to each other, and that violent noncommunication has us on the brink of disaster.

"Ultimately, the poor do not just want liberal friends, they want to be empowered."

PLAYBOY: It's your view of the Third World that separates you from most other leaders in this country. How would you change America's relationship with it?

JACKSON: Well, America looks upon the Third World with a lot of arrogance and contempt. Some of our contempt for Third World nations is based upon their poverty, some of it is based upon their color, some of it is built upon our relationship with the oppressors of those societies. Some of it is based upon our corporations' exploitative relationship with those nations. The reasons we do this are essentially immoral or contemptuous. The Third World is mostly poor, uneducated, diseased, desperate for human rights, desperate for economic development, more inclined toward America than toward the Soviet Union. It's mostly black, brown, yellow, red, non-Christian, non-English-speaking. So why waste all the time on the East-West, U.S.A.-and-U.S.S.R. aspect of the problem?

PLAYBOY: So you'd agree with George McGovern that we have a fixation on communism?

JACKSON: Oh, he's right about that. As opposed to affirming our point of view, we've found ourselves running from another point of view. Anybody who rebels we call a Communist. In the South, we were fighting for civil rights, basic public accommodations. We were called Communists. Fighting for the right to vote, we were called Communists. So if the peasants fight to overcome the landed gentry, calling them Communists does

not make them so. And even when they get desperate—when we refuse support because they're also getting aid from another area—that doesn't mean that they agree with that other viewpoint. If a man is drowning, he'll reach for any raft; it's his only way of surviving. We should be putting life rafts into the water rather than toxic waste.

PLAYBOY: But communism is a fact of life in some parts of Latin America. What would you do about it?

JACKSON: We should open a dialog with Cuba and normalize relations. Among other things, Cuba is 90 miles away. If we can relate to Soviet communism, we certainly can relate to Cuba's. Also, by ignoring Cuba, we make it bigger; we make Castro bigger than he really is. We allowed ourselves to be put in the position of Goliath, with Castro as David, and the longer we boycott him and he survives without us, the longer it makes him the hero of South, Central and Latin America and the Caribbean. For the most part, I am convinced, Cubans would rather relate to this country than to the Soviet Union. Among other reasons, we're hemispheric partners. I think we make a mistake in not opening up trade with Cuba.

PLAYBOY: What about Nicaragua and the Sandinistas?

JACKSON: I cannot separate the Nicaraguan revolution from the tyranny of [*former dictator*] Somoza and our investment in his tyranny. We should recognize Nicaragua, we should open up dialog with its leaders, we should stop supporting the rebels militarily, because we're losing the war and losing prestige. We are losing that war and losing credibility throughout the Third World because we're engaging in that war. We ought to be more patient with Third World nations in their transitions for development. After all, there was a 10- or 12-year difference between General George Washington and President George Washington. We ourselves had to evolve into a more mature democracy. A substantial number of people got the right to vote 100 years after that. So for us to try to make them do in three years what we didn't do in 12 years is unfair. And we ought to help stabilize that government, help correct through diplomacy and trade the wrongs that are there and not disrupt the people of that government with an attempted military overthrow.

PLAYBOY: When Dr. Martin Luther King, Jr., first criticized U.S. foreign policy—i.e., the Vietnam war—he encountered more controversy than he'd known as a civil rights leader. Did his experience make it easier for you to speak out?

JACKSON: Oh, I'm convinced of that. I remember very well the adverse reaction to Dr. King's decision to come out against the Vietnam war in 1967. I read his remarks in the Hilton Hotel for the first time the morning he made his speech—all the reasons we should get out of Vietnam. I remember that after the speech, we went on an 11-city tour we'd planned with Aretha Franklin and Harry Belafonte to raise money for civil rights causes. Well, we broke even in only one city, because Lyndon Johnson put so much pressure on both black and white Democratic Party structures. We hit the stage in Oakland—imagine, with both Aretha Franklin and Harry Belafonte—and, unbelievably, the place was only one-fourth full. We went on to Houston. We stepped onto the stage. All of a sudden, there was gas in the air-supply system and we had to evacuate the auditorium. It was a very violent atmosphere, and it continued that way until King was assassinated.

Many blacks, some of them his classmates, publicly disavowed him, because he really was breaking new ground. He moved us from the civil rights struggle to a global outlook on the human-rights struggle. Prior to that time, it was considered a kind of treason to challenge the country's war policies. King opened up that window for everybody.

PLAYBOY: Which black leaders told him not to criticize the Vietnam war?

JACKSON: I remember Roy Wilkins of the NAACP, Whitney Young of the Urban League and many other civil rights leaders who castigated King for dividing the civil rights movement. But King's point was, you couldn't separate the two—money that had been designated for the War on Poverty was going to the war in Vietnam.

PLAYBOY: Now that there's a national holiday for King, do you think we tend to remember him for his more acceptable achievements rather than for his more controversial positions?

JACKSON: All societies emasculate their martyrs in time. If those martyrs had been as socially acceptable in life as they are in death, they wouldn't have died the way they did. They were really on the cutting edge of change; they were engaging in social change, not just in social service. They were victims of a character assassination that preceded their physical assassination. The big issue, of course, in the case of King, is that the U.S. government was involved in it. One of J. Edgar Hoover's memos said the government's purpose was to destroy the black movement and to stop the rise of the black messiah. Hoover called King a liar and a Communist. Given the FBI's role in trying to discredit him, it's not difficult to believe that it was also involved in destroying him.

PLAYBOY: How?

JACKSON: Well, given Hoover's personal hatred of him, there is no limit to what role the FBI may have had in his assassination. James Earl Ray was able to get out of Memphis, and then out of the country, very easily. I believe he was the fall guy in a much bigger scheme. King was seen not only by paranoid FBI agents but by hawks of that day as a threat to national security. It was absurd, but that's how they perceived him.

PLAYBOY: After King's death, you became very bitter about whites. You said in your first Playboy Interview, less than two years after King's death, that white students didn't have to worry about poverty, because their fathers sent them to school and they could avoid the draft, that they weren't really serious about civil rights; they didn't support Operation Breadbasket and projects of that sort.

JACKSON: Well, many whites in the South did, temporarily, what blacks must do eternally—fight for rights, fight for equality. I see a lot of them today who say, "I went to Selma, I was in such and such a march." Yes, that was an experience to write home about. But some of us had to stay when the march was over.

PLAYBOY: Some whites died.

JACKSON: Indeed, some whites died. Some blacks died and some whites died. As to how I felt after King's death, I'm not sure I was as bitter as I was hurt. I mean, I saw our leadership wasted, and I also saw the government turn its back on us. The Johnson Administration, which blacks had voted for and had high hopes for, turned its back on us. That caused a great deal of pain. Many of the members of our civil rights alliance who had helped became very unkind as we sought to move up. As long as everything was horizontal, it was fine, but they fought vertical movement. They wanted to remove the shame of apartheid, but they did not want to share the power. The Bakke reverse-discrimination suit was a major turning point for relations in the coalition that made the civil rights gains of the '60s possible.

PLAYBOY: Would you use a word such as betrayal about former civil rights allies?

JACKSON: I don't choose to use that word, only because it would not serve a good end. Our friends simply went so far but did not go far enough. Ultimately, the poor do not just want friends, they want to be empowered. And when you start speaking of empowering the poor, then you have to redistribute the power of those who already have it. And some of those who already had it may have been our close allies.

Maybe we had to go through a period of adjustment, moving from liberalism to liberation. We had to break the dependency syndrome. I remember in Gary, Indiana, we had a white guy who was basically a liberal as the mayor. But Richard Hatcher said our time has come, so what you had was a struggle between liberals and blacks for the mayor's office—conservatives had already fled town. And as blacks began to win, it changed the fundamental relationship. We moved from one born of paternalism to one of power. But for the most part, blacks in city government and in Congress replaced liberals, not conservatives.

PLAYBOY: All right, but didn't black extremists make some pretty large mistakes along the way? Wasn't there a costly, unnecessary alienation?

JACKSON: When you have a new life, like a baby coming into the world, you're going to have some pain. After so many years of swelling up, as we had, the water breaks and the blood flies and the mother sighs and the baby cries. But then you clean up the afterbirth material, you accept new life as the reality. I remember when there was so much tension about my running in the Democratic primaries—it would traumatize the party, traumatize every candidate, including blacks, they said. It

would divide the country, they said. But now they see the positive effects. The progressive wing of the party is alive again, and the only chance the Democratic Party has of winning is with the margin of new voters I bring to the banquet tables. The party's expanding, not dividing. There's creative tension; issues are being raised that otherwise would not be raised. We've brought an excitement to the campaign and a style of campaigning that mobilizes people. So, you know, sometimes our worst fears are never realized, and we grow up and we move on.

PLAYBOY: Let us move on to your well-publicized dealings with Syria. Although its release of Lieutenant Goodman helped your campaign, would you agree it's an extremely repressive country?

JACKSON: Oh, it certainly is. Absolutely, you should apply the same standards everywhere, anywhere.

PLAYBOY: You don't disagree, then, that Syria, Libya and Saudi Arabia all have repressive regimes?

JACKSON: Well, to the extent to which they have them, they must be challenged. It doesn't serve any good end, it seems to me, just to call them repressive. We must make our position clear and link our relationship and our support to the enforcement of human rights. If Reagan's constructive engagement with South Africa meant that it would be used to change conditions there, that would be all right. I think that as a superpower, we ought to relate to all these countries. But we should then use our leverage to bring about change, because we will end up on one side of history or the other—either with those who are denying human rights or with those who are supporting them.

PLAYBOY: All right, but when you accept money from the Arab League, some people feel you can't claim you're merely supporting human rights for Arabs; you are actually doing business with some very repressive Arab regimes, including Syria's. It's a contradiction for someone who's concerned about human rights to be accepting that sort of support.

JACKSON: Well, the fact is, the Israelis are holding people under occupation and annexing territory and engaging in expansion, building settlements in violation of the law. At some point, that has to give way to a more democratic relationship with neighbors.

PLAYBOY: We'll get back to the Middle East, but the heart of your campaign has been a call for more federal programs rather than fewer. Yet one thing we've heard from other Democratic candidates this year is that the social programs of the 1960s that you favored simply didn't work.

JACKSON: Well, the fact is that the War on Poverty really never had a chance! The money that was to be directed to rebuild America was spent on Vietnam! That brought in this new era of inflation, which hurt the economy. So lunch counters were closing as we were getting the right to sit at them; a cutback in funds for education came generally about the time we were getting the chance to get into schools in the first place. Social progress was taking place at the same time as the collapse in the auto, steel, electronics, rubber and textile industries. So we got the right to vote at about the time we lost our jobs. We got the right to vote for politicians, but we don't have the right to vote on whether or not the plants will close.

PLAYBOY: You once were a strong advocate of putting pressure on private business. Have you put that aside for now?

JACKSON: This is a political movement, and we're fighting for our share of participation in the public economy. But that does not mean that we can let private America off the hook. After all, the private economy is a three-trillion-dollar economy, and it has been crueler to women, Hispanics, blacks and Asians than the government has. These corporations have denied entry, they have denied promotions, they refuse to share in contracts for trade. They've gotten government subsidies in taxes, government contracts without obligation. If I were to list a series of priorities for black and poor people, they would be, first, to own a private business, second, to have a private job, third, to have a public job, fourth, to have public aid.

PLAYBOY: Do you favor government planning to direct corporate activities?

JACKSON: We must exert more influence over corporate behavior in this country—at least commensurate with our investment in those corporations. If we give a corporation a tax subsidy, we must then demand some return on our investment. If you put R19,200.00 in the bank, you expect to make X amount of interest. A bank can open in your community, take your money and then reserve the right to not reinvest in that community. There should be a greater sense of economic planning in this country—or a more fundamental covenant among labor, business and government.

Now, planning does not always mean controlling something; it means directing. When Reagan talks about establishing enterprise zones to end urban blight, which is his plan, he does not attach a budget to it, so he is not serious about it. But it is a plan. Reagan planned to use unemployment to fight inflation; that's why unemployment went up to almost 11 percent. His plan reduced inflation, but unemployment cost the country R575.00 billion for every percentage point it went up. There are plans every day; the question is, What are we planning? Right now, we are not planning to feed the hungry—there are 3 million more children not nourished, there are 5 million more people in poverty.

PLAYBOY: Do you identify with the European social-democratic tradition?

JACKSON: I don't know enough about it to say I identify with it. I know that I tend to identify with people who are maximizing a commitment to children and women and poor people, people who are fighting for peace, for justice, people who are fighting for the collective good—that appeals to me. But that comes under different labels everywhere, and the label is not as important to me as the essence of it is.

> "There is a place to be between being completely pro-choice and completely pro-life."

PLAYBOY: You've mentioned women as participants in your Rainbow Coalition. What do women, as a group, have at stake in the struggle of poor blacks?

JACKSON: It is clear that the E.R.A. will not become a reality so long as it remains narrowly defined and dominated by white women. White women, black women, Hispanic women, underprivileged women must see their common interest in the E.R.A. as an economic-rights amendment that protects their adulthood as well as their need to have adequate wages and opportunities to protect their children, because most poor children are in a house headed by a woman without a man. In the past ten years, we've proved that we can survive without one another, but we've not proved we can win without one another.

PLAYBOY: What is your position on abortion?

JACKSON: I do not favor a legal ban on abortion, but it's a complex issue. There is a place to be between being completely pro-choice and completely pro-life. Part of my problem with it is my sensitivity about just how precious children are who are born in the lower economic strata. If my mother had had to make a case for her economic stability before having a baby, I wouldn't have been born—or if she'd had to prove there was a father in the home, which she couldn't. I'm sensitive to what that represents. On the other hand, my daughter was born six months after my wife and I were married. I understand the tensions and dynamics in these questions, so I think that to demand that people have unequivocal stands on the issue just polarizes things.

It's strange. One group says, "We love babies so much, we insist that people take no measures to prevent their being born." Another group says, "We love babies so much, they must be born under any circumstances." Yet another group says, "We love babies so much, they should arrive only under certain circumstances—certainly not without parents' having proper housing and job and so forth." So which group loves babies the most?

One solution is to begin serious education in the formative years on the power of your body. The controversy over abortion is a little like the question of nuclear war—do you react the day after or do you take measures the day before? Educate the kids the day before and you'll reduce the chances of a day after. On the other hand—it gets so strange!—what does it mean to be pro-life, to say you love life so much, and then vote against prenatal care, health care, food stamps? So it's easy to play one crowd off against another. It's ringing people's bells. Our job is to find the true common ground between pro-choice and pro-life.

PLAYBOY: You've tried to enlist gays in your coalition. But you are a Baptist minister, and many Baptists regard homosexuality as a sin. Isn't that right?

JACKSON: Well, there's a growing maturity among clergymen and a belief that we should allow God to be the ultimate judge. We must support freedom of choice, but we must remind people that they must live with the consequences of their choices. God gives us freedom of choice—that's why you have so many different denominations—and people have the right to be religious or not religious.

PLAYBOY: Well, we do and we don't. You know, we had Jimmy Carter, who told us he prayed 20 or 40 times a day, Reagan is talking again about making kids pray in school, and here you are, a Baptist minister. Do we ever get enough of you guys?

JACKSON: One can have a commitment to modern imperatives without imposing one's religious persuasion upon other people. I've found in religion, whether I'm with Hindus or Buddhists or Jews or Christians or Moslems, that I try to search for the common ground, the ecumenical spirit. Prayer is a form of discipline that I engage in and it works for me, but this is a secular nation. We have a sacred obligation to welcome the outcast, to feed the hungry and to help the needy—that is a sacred obligation—but our nation lives by the Constitution, not by the Bible.

PLAYBOY: Do you have any fears that this injection of religion into politics will get out of hand?

JACKSON: No, my fear is that secularism and indifference will get out of hand. We cannot become too obsessed with caring for the poor and the disabled and the needy and the rejected, but we can become obsessed with making money and measuring strength by military might.

PLAYBOY: How do you feel about Reagan's invoking religious appeals all the time? You're a Baptist minister, yet he's the one calling for prayer in the schools.

JACKSON: But it's hypocritical. Reagan's call is to prayer without moral obligation. We are taught in the Bible when anyone says, "Lord, Lord, am I getting to the kingdom?" that a tree shall be known by the fruit that it bears, not by the bark it wears. So Reagan, on the one hand, is for prayer in the schools, while on the other hand, he cuts the school-lunch program. He's for prayer in the schools but not for providing food for children who are poor and malnourished. The religious mandate is to feed the hungry, clothe the naked and liberate the captive and to be judged by how you treat the least of those. And my impression is that Reagan exploits people's high regard for prayer. He also exploits our sense of patriotism. When he calls upon us to be patriotic, he knows Americans are patriotic and have good reason to be. Being patriotic and dying in Lebanon should not be seen as one and the same. You can be patriotic without being foolish.

PLAYBOY: Incidentally, as a Baptist minister, do you have any qualms about appearing in PLAYBOY? Some in your faith feel somewhat puritanical.

JACKSON: This puritanical age is also a very punitive age. And it has gone to the logical conclusion. It has chosen superstition over science. But I think our country's strength has always relied on certain kinds of equal combinations—the secular and the spiritual. I think that in some sense, PLAYBOY has had this strange combination of the universal appeal of sex on the one hand and its challenging intellectual appeal—these classic Interviews—on the other; it attracts an interesting, an unusual mix of people. It's similar to this country's strength. Many people who take pride in the freedom of our secular society reject the fact that this is a secular state. To find a balance—that's the challenge of the miracle of the American experience.

PLAYBOY: Back to more mundane matters. You've expressed some bitterness about how the press has treated you—

JACKSON: I'm not sure I'm bitter about it. People generally are distrustful of the American press, because each night, for the most part, a handful of journalists impose their will on the American public. Most places you go, if you make any kind of joke or crack about the press, people start laughing or hissing or booing, because it's as if they don't have a way to strike back.

PLAYBOY: Do you feel your ties to the Arab world have been unfairly picked on? When the issue of payments by the Arab League to Push came up on the front page of The New York Times, some people around you felt that it was done deliberately. They claim The New York Times was out to get you. How do you assess that?

JACKSON: I don't know. Many people at The New York Times itself feel it was vindictive and overkill. After all, when I went to Syria, The New York Times was scathing about me in its editorials. And when I brought Goodman back, it was ungracious. It still found something wrong with my going to Syria. Even though it was within the law, the Times was less gracious than President Reagan was—far less gracious. As I recall, it did not put the photograph of Goodman on the front page, as most other papers in the world did. It has taken a definite attitude toward my campaign and what I stand for. [*The New York Times did, in fact, run the picture of Goodman on its front page.*]

"Reagan exploits our high regard for prayer. He also exploits our sense of patriotism."

PLAYBOY: Why do you think the Times has done that?

JACKSON: I think it's self-evident what the Times is doing. I just hope that the warfare will end and there will be more congenial relations.

PLAYBOY: Yet your adversaries on the question of your Arab ties will say you fired the first shot by embracing Yasir Arafat and adopting a strong pro-Arab stance during your Middle East trips.

JACKSON: When I went to the Middle East, I went to meet with Prime Minister Begin, he refused to meet with me. I wanted to meet with Arafat as well, and I went to see him to appeal to both sides for mutual recognition of the P.L.O. and Israel. The price that both sides are paying for their refusal to recognize each other is just expanded brutality—murder. No one would have thought that Begin and Sadat could sit around a table and end up with their arms outstretched to each other, all because of a personal relationship. That happened only because a leader took an aggressive position and saw more advantages in peace than in fighting.

PLAYBOY: Columnist George Will wrote a column that accused you of ignoring Syrian repression and of apologizing for President Assad—

JACKSON: I didn't apologize for Assad! That's not true! George Will was so visibly shook up by the success of the Goodman rescue mission that he was incoherent. He's not a good source. Will was hoping that we would fail, which meant he hoped Goodman would remain in jail, if he had remained in jail, he would have been war bait. That meant he could very well have been a stimulus to expand conflict between America and Syria. So Will's reaction was wholly irrational. It reminds me of people's criticizing the successful mission of Jesus when he healed a blind man one Sabbath, they complained because of the upset—they were not accustomed to reporting such

news. Except for the blind man. He could see. When all of the dust clears away, you can always say that Goodman was once in jail and now he is free. As a result, Reagan sent Assad a letter to express his thanks, and then Ambassador Donald Rumsfeld met with Assad for the first time. So our mission was to relieve the pressure—to try to open up a dialog—and we were successful.

PLAYBOY: Ever since your Syrian mission, you've had a pretty large press contingent following you. But we notice that there's a high percentage of black reporters; do you find it easier to relate to them?

JACKSON: Not necessarily. I have nothing to do with it, because I don't assign the reporters. But the black reporters do understand the nuances in the black community much better than white reporters do, for the most part. The white reporters have much to learn from black reporters on certain beats—and vice versa.

PLAYBOY: Do you think black reporters try to prove themselves by showing that they are tough and independent—and then cut you down? It was a black Washington Post reporter, Milton Coleman, who broke the news about your calling Jews Hymies, wasn't it?

JACKSON: Yes, and it was unfortunate, because it was a private, colloquial talk. That's why it wasn't even reported directly in the first story. There were a couple of other words he may have heard too. Why didn't he report them?

PLAYBOY: Such as?

JACKSON: In that conversation and others, I heard people laughingly refer to "Ay-rabs" and niggers—not in a derogatory sense, almost affectionately.

PLAYBOY: But you're not saying that if we heard Gary Hart use the word "nigger" that we shouldn't report it, are you?

JACKSON: No, if you heard any number of words like that you should report them all. But it's a matter of context. All I'm saying is that I want people to play by one set of rules.

PLAYBOY: We don't understand what you're saying. You agree we should report it if Hart were to say "Ay-rab" or "nigger," right?

JACKSON: Sure.

PLAYBOY: So shouldn't we report your using the word "Hymie"?

JACKSON: My point is, you should report all of what is said, so if you report private, colloquial use of language about Jewish people, you should also report your own use of language about black people and Arabs.

PLAYBOY: You mean the reporter used those terms?

JACKSON: Sure. Except one term is more insulting than the other.

PLAYBOY: Not to belabor this, but where did you first hear the word Hymie?

JACKSON: In South Carolina. I grew up all my life using words like Hymie, Stymie, Buckwheat—all those characters.

PLAYBOY: Buckwheat was black; Hymie was Jewish. What was Stymie?

JACKSON: I don't know. The point is, there was nothing particularly offensive about Hymie when it was used. There's a friend we have called Hymie Johnson. Since this whole thing happened, a number of Jewish people have called me to tell me that their children and cousins are named Hymie. People have to stretch to make it offensive. As literate as you are, you had to ask me what it means. Which is the point.

PLAYBOY: You clearly are the black American with the greatest recognition right now. Even though you stress that you are just a vehicle for the aspirations of your coalition, isn't it a fact that one result of this campaign will be that you will be the acknowledged national black leader?

JACKSON: No.

PLAYBOY: It's not even something you can accept or reject; isn't it just a matter of name recognition?

JACKSON: No. I'm leading the Rainbow Coalition. This is not an ethnic march; this is a political movement to pull together the strength of rejected groups so they may be able to serve more effectively and be served better by their government. That's what the real point is.

PLAYBOY: When you were in the civil rights movement, did you think you would have to go around to young blacks one day to get them to say, "I am somebody," or did you feel that simply ending legal discrimination would solve the problem?

JACKSON: One day, James Meredith came to meet with Dr. King, Ralph Abernathy and some of the rest of us and announced he was going to lead a march in Mississippi against fear. They thought he was crazy—a march against fear? Who can see fear, who can touch fear? But he led the march down the road and got shot. Remember that? He was trying to affirm something.

I was standing on the back of a truck one day in Resurrection City during the Poor People's March in 1968, and on that particular morning, it was raining. Dr. King was dead, Robert Kennedy was dead, we were really in despair. I looked down from that truck and saw black women, white women, Indian women, most of them with their babies, very few men—one boy died—some of them catching hepatitis, the government had turned its back on us, just us, nobodies! And I told those people, "Don't let them break your spirit! Repeat after me: 'I am somebody!' Say, 'I may be poor, but I am somebody. I may be on welfare, I may be unskilled, I am somebody. Respect me!' Say, 'I am more than what you see. The me that makes me me, my essence, is important; I am God's child, I am somebody!'" And it became a battle cry. People began to gain strength. Now, around the world, people have chanted that battle cry.

PLAYBOY: If this presidential race is hopeless in practical terms, will you feel personally bitter?

JACKSON: I don't have any hatred, I don't have any bitterness, and I have participated in enough victories in my life to feel good. If we were still in the back of the bus, I might be bitter. Who won that fight? We had big opposition—the Woolworth Company and its lunch counter—but we won that fight. Who won the fight against the Greyhound and Trailways bus policies? Vietnam? Open housing? Who won those fights? George Wallace stood in the door and said, "Segregation now, tomorrow and forever." We won that fight. In Little Rock, we won that fight. So, really, there are a series of victories that are so inspirational they should remove any bitterness. Our main hope is that we can keep winning.

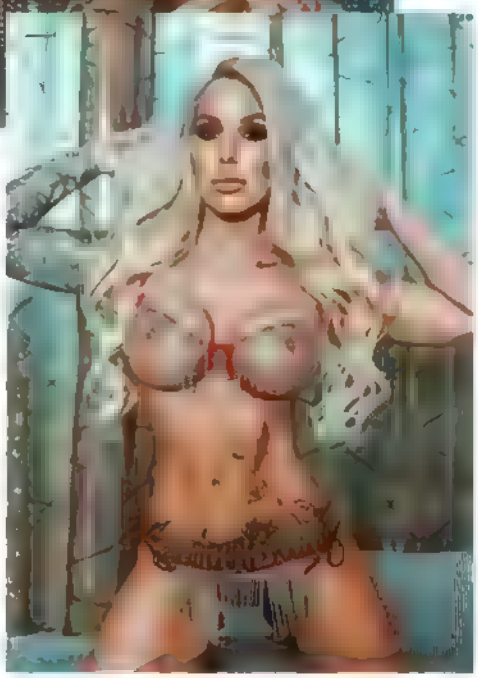
PLAYBOY: Even if you don't win conventionally? Because if there's one thing that's said about you, it's that you don't play politics in the standard way, that you're a wild card. Anything to that?

JACKSON: I don't know. But wild cards usually beat aces, don't they?

Photography by **Top Tier Elite Publications**
MUA **Wendy Ryan | @Showoff_makeup**

PLAYMATE

PLAYMATE



Describe yourself in three words. Loyal, Trustworthy, Caring

Were you excited to shoot for Playboy? I was extremely excited to shoot for Playboy I have always admired a lot of the women who have posed for Playboy and I am happy that now I get to be one of them

What was it like starting out as a model? I was really nervous my very first photo shoot but my photographer made me feel very confident and the nervousness didn't last long and I had a lot of fun

What would you consider to be your biggest challenge as a model so far? My biggest challenge as a model would be that sometimes I doubt myself when it comes to how I look so I hold myself back from opportunities

Describe your perfect day off when you are not modeling. I am a homebody and love to relax but I love to work out and stay active so whenever I get the chance to go hiking I'll take it, the outdoors brings me a lot of happiness

Do you feel more like a city person or a country person? I would say I am a mix of both I love the glam of a big city and all of the things you can do but I also love to be outdoors whether it's hiking, hunting, or out riding the trails on a quad

You could live anywhere in the world, where would it be? New York City has always been a love of mine.

Do you have a secret talent? I can't say that I have a secret talent

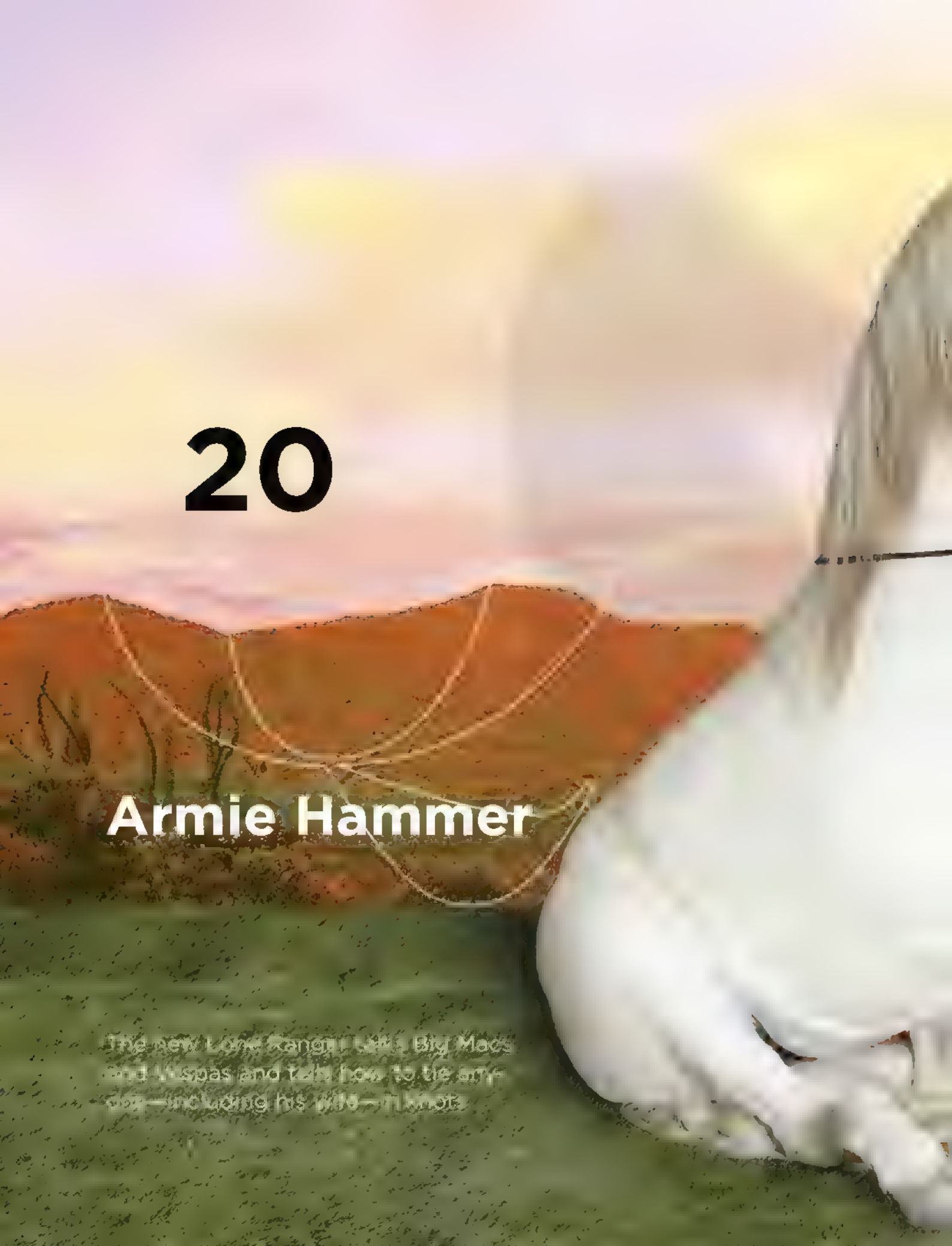
A guilty pleasure? Playing video games I would say is mine I don't do it often but if you put an Xbox in front of me I'll be ready to kill some zombies

PLAYMATE

Which song is absolutely certain to make you cry whenever you hear it? I would say the song "Where do we go from here" by Asking Alexandria. That song has a lot of meaning to me and gets me every time.

What is your favorite word in any language and what does it mean? Love would be my favorite word because it has the same meaning in every language so if I say I love you no matter what the language is you would know how I am feeling about you.

Any last words you would like to share with the readers? I will finish with a quote from one of my favorite people *"It's about who you are and do it on purpose."* Dolly Parton


20
Armie Hammer

BY BRANTLEY BARDIN
PHOTOGRAPHY BY LORENZO AGIUS

Q1: You're playing the lead in The Lone Ranger, which debuted 80 years ago, on radio. You're 26. Were you even aware of the character when you were a kid?
HAMMER: My dad called me kemo sabe when I was a kid. I also remember hearing Lone Ranger jokes, including one that goes like this: The Lone Ranger and Tonto are riding through the desert, going over dune after dune and getting a little lost. They go over one last dune and all of a sudden there are Indian braves all around the top, completely circling them. The Lone Ranger panics, looks at Tonto and says, "Tonto, we're surrounded! What do we do?" Tonto goes, "What do you mean by 'we,' white man?" and runs away.

Q2: Let's talk Johnny Depp. He plays Tonto, and his interpretation of the role is reportedly entirely different from the 1950s television incarnation.
HAMMER: In the old TV series, Tonto was really just the Lone Ranger's slave. The Lone Ranger would say, "Tonto, go tell people this or that," and Tonto would say, "Me do." In our movie Tonto is a Comanche who considers himself one of the last spirit warriors, and the Lone Ranger is at first a district attorney who has this Lockean idea of bringing about justice in the West with discussions, not guns. But then he's ambushed and shot. Tonto nurses him back to health and explains that maybe the world doesn't work quite the way he thinks it does. What's funny and part of the rub between Tonto and the Lone Ranger in our movie is that even though my character is educated and believes people should treat one another justly, he still looks at Tonto as if to say, "Oh, pay him no mind, he's just an Indian." But then you see Tonto be like, "You have no idea what you're talking about," and sure as shit, Tonto's right.

Q3: We heard Depp placed a scorpion in his mouth during the shoot. Is that true?
HAMMER: That was recreational on his part, and I still don't understand it. We had these scorpion handlers on set for this freak-show kind of scene. Now, these scorpions were so massive that you'd barely be able to fit one in a cereal bowl. After the scene, we went to check out the dudes who handle them, and one of the handlers just opened his mouth and one of the scorpions crawled out. I was like, "Okay, I'm good!" and walked the hell away. But Johnny said, "I want to try that!" and just shoved it into his mouth. He's a total character—a bohemian and an artist in the truest sense.

Q4: Did you find putting on the Lone Ranger mask addictive while you were filming? It was such a narcotic to Clayton Moore, the 1950s TV actor who played him, that after the show ended he fought lawsuits that attempted to deny him the right to wear it for personal appearances.

HAMMER: Let's just say I kept one. [*chuckles*] And that my wife loves it.

Q5: You're a guy who has gone on record saying he's obsessed with tying knots and who often carries a rope and a knot guide with him wherever he goes. Now we're hearing about a mask. Is there anything we need to know about your sex life?
HAMMER: Well, if you're married to a feminist [journalist, restaurateur and actress Elizabeth Chambers] as I am, then it's … I don't know how much we can put here without my parents being embarrassed, but I used to like to be a dominant lover. I liked the grabbing of the neck and the hair and all that. But then you get married and your sexual appetites change. And I mean that for the better—it's not like I'm suffering in any way. But you can't really pull your wife's hair. It gets to a point where you say, "I respect you too much to do these things that I kind of want to do."

Q6: And how does she respond?
HAMMER: The two us will literally break out laughing in the middle of it, finish up and be like, "Well, that was oddly fun!" So it becomes a new kind of thing that's less about "I want to dominate you" and more about both of us having a really good time. It's just a different style.

Q7: Where does your obsession with tying knots come from?
HAMMER: Maybe it's a man's version of knitting. It's fascinating because you can pick up a piece of rope and know that if you do this, then this, then A, B, C, you'll get X every time. There are no variables in rope tying. It's all logic, and it's incredibly useful.

Q8: Should we assume those rumors about you playing the lead in the movie version of Fifty Shades of Grey are all false?
HAMMER: No one actually offered me the movie, but while I was working on Lone Ranger my agent brought it up, and I said "Nope." I mean, come on—it's just mommy porn. I'm not going to sit on top of the laundry machine in spin cycle reading about putting a ball gag in someone's mouth. That doesn't do it for me.

Q9: You became famous playing the super rich, super-entitled Winklevoss twins in The Social Network, the movie about the birth of Facebook. One of your great-grandfathers was Armand Hammer, the illustrious oil baron, philanthropist and art collector. How did you not become a Winklevii type?
HAMMER: My mom made sure I went to regular schools and not the ones parents send their kids to in L.A. to train them to become douchebags. The whole time my brothers and I were growing up, her thing was, "You're no different or more special than anybody else."

Q10: What do you remember about your great grandfather?
HAMMER: He had a plane, and I remember running up and down its aisle. He was a really eclectic, funny dude. On his plane he'd have a giant bowl of caviar, a giant bowl of lobster and then a humongous bowl of Kentucky Fried Chicken. And he could give a shit about the caviar or the lobster; he wanted to eat that fried chicken. That was his happy place. I think that's probably where I get my love for McDonald's.

Q11: You love the yellow arches?
HAMMER: I have the most guilty, abusive relationship with McDonald's. Left to my own devices I'd probably eat four Big Macs a

"I used to like to be a dominant lover. I liked the grabbing of the neck and the hair and all that."

week. My wife, Elizabeth, says, "You can't fill your body with that crap—they put eyeballs in it!" And I go, "Sounds good!"

Q12: You own a restaurant, Bird Bakery, with your wife in her hometown of San Antonio. How do you keep yourself in shape when it's time to film?

HAMMER: For a male actor the trick is to enjoy life so you know you're always about two weeks away from being "beach ready." I mean, do you know how often those people have to think, What if I eat? It's a lot, and I don't want to think about myself as often as it is necessary to think about yourself in order to keep a six-pack all the time. I'd rather enjoy meals, order bottles of red wine and eat creme brûlée at the end of dinner. Then when they call you for a photo shoot, you just go, "Okay, time to hit the treadmill."

Q13: Lately horse meat has been finding its way into foreign hamburgers— -

HAMMER: Which will make me a stallion, so I'll take it! You know,

in places like France eating horse is totally acceptable. Elizabeth says, "You cannot say that—you're the Lone Ranger!" [*laughs*] But horse meat is apparently delicious and nutritious. It's funny: When we were eating at a burger joint with the cowboys in Lone Ranger, I point-blank asked, "Did you ever eat a horse?" And every one of them said, "Oh hell yeah, man—that's good eatin'!"

Q14: What else did the cowboys teach you?
HAMMER: When we showed up at cowboy camp they said, "Here's your saddle and your bedroll." I said, "Seems kind of thin for a bedroll." The guy got in my face and screamed, "You're a fuckin' ranger, man! You lay down and cover up your ass. Are we clear?"

Q15: So it was a rough shoot?
HAMMER: They beat the shit out of us, dude. We filmed in Utah, Colorado and New Mexico, among other places, and when we started it was cold enough to get shut down by blizzards. Then there were windstorms, then sandstorms, then electrical storms. In New Mexico they laid five miles of train track so we'd have our own rail to shoot on, and Johnny and I spent weeks just running on top of trains. One day it got to 120 degrees, and I was wearing this wool suit, leather gloves, leather mask and hat for 14 hours of daylight. I got so skinny they had to put new holes in my belts.

"My wife and I were supposed to go skeet shooting on our first date, but it started to rain so we ended up going to a bunch of art galleries and then a porno store instead."

Q16: Give us an example of young Armie as a middle schooler.
HAMMER: I almost got kicked out of eighth grade for selling Playboy. Me and this guy had a ring where we'd bring magazines packaged with a bottle of lotion to school—brilliant business plan, wasn't it?—and sell them to the kids for $380.00. Then I got called into a teacher's office. He said, "I've heard you're bringing in these nudie magazines." I said, "Nope, not me." He went, "So you wouldn't mind if we checked your locker?" Which he then went and did. We'd stashed the actual magazines in bushes by the school, but there was a ton of lotion in the locker. All he could say was, "Why do you have so much lotion?" I said, "I get dry hands." [laughs] They couldn't prove I was selling the magazines, so I got away with it. Fun!

Q17: You're six foot-five, yet you drove up for this interview on a Vespa. What's a king-size dude doing on such a pint-size bike?
HAMMER: The usual joke is that I'm compensating for my huge penis. We'll skip that one, though, and say it's for ease of commute. I'm obsessed with Vespas—there's just no faster way to get around Los Angeles.

Q18: You and your wife once bought each other guns for Christmas. Are you a big gun lover?
HAMMER: I wouldn't necessarily say I'm a gun lover—I'm a gun appreciator. I appreciate their function, the way they've evolved and the mechanics of them. I'm not sure I think anybody should be able to just walk into a gun store and walk out with a gun, but statistically, if you look at places where people are the most armed, there's less crime. I'm by no means advocating a completely armed society, but at the same time, I appreciate the recreation of guns. Going out and skeet shooting can be a fun, adrenalized time. My wife and I were supposed to go skeet shooting on our first date, but it started to rain so we ended up going to a bunch of art galleries and then a porno store instead.

Q19: In 2011's J. Edgar, directed by Clint Eastwood, you play Clyde Tolson, the associate director of the FBI opposite Leonardo DiCaprio's J. Edgar Hoover. No one knows for certain, but the two were so inseparable that many assumed they were lovers. The movie hints that the answer is yes. Where do you stand?
HAMMER: On set I'd always say, "Clint, what do you think? Did they ever bang?" And he'd go [in a heavy Eastwood whisper], "I don't know. I don't think so." Then I'd ask Leo, "So what do you think? Did they ever do it?" And he'd go [takes a deep breath], "I don't know… maybe." But I was like, "Oh yeah, they did it for sure!" That was my standpoint, 100 percent. Like maybe one night they had a few too many martinis and all of a sudden [mimes passing out and waking up], "Oh! What did we just do? Oh my God, that felt so good! And so bad! I hate you, I love you, get away from me, get over here!" One of those things, you know?

Q20: Where do you stand on marriage equality?
HAMMER: I don't think anybody should be telling anybody else who they should marry or not marry. That's my official standpoint. This is social evolution, and the thing with evolution, whether you look at it in terms of a plant or a species or a mind-set, is it will always take time. But you just want to say, "The debate's over, folks. Get used to it."

Behind the Cover: February 1982

A look inside PLAYBOY's February 1982 issue

WRITTEN BY
LIZ SUMAN

In February 1982, Olivia Newton-John ruled the airwaves, the San Francisco 49ers were the team to beat and the Commodore 64 computer was the new kid on the block. Between the covers of our February 1982 edition, PLAYBOY readers discovered a cheerleading Playmate, a political revolutionary, intergender wrestling and intellectual debates about sex and the sexes.

February 1982 wasn't the first time PLAYBOY readers met cover star Kimberly McArthur. The charming southerner, Dallas Cowboys cheerleader finalist and aspiring actor made her sizzling PLAYBOY debut the previous month as the magazine's January 1982 Playmate before going on to grace our cover.

"It's something I've been doing all my life," McArthur told PLAYBOY of her goal to become a professional entertainer. "If someone I know is really down, I'll launch into a brogue, do a whole skit. You should see me do a five-minute version of The Wizard of Oz. I play all the parts."

"Violets are blue and roses are red, but the best colors lie in the pages ahead."

McArthur's simple yet sexy red-and-white cover was a fitting visual introduction to a February issue that was sprinkled with nods to Valentine's Day, without hitting readers over the head with a Hallmark-size hammer. The choice was a conscious one, cheekily acknowledged by editors in the beginning of the issue: "Violets are blue and roses are red, but the best colors lie in the pages ahead."

That's not to say there weren't a few romance-centric pieces in the table of contents. They included: Stolen Sweets, a collection of illustrations by British cartoonist Francis "Smilby" Smith, At Long Last, Lover, a pictorial featuring Sylvia Kristel, the prolific Dutch actress best known as the lead in the French erotic film series Emmanuelle, and Modern Screen Romance, a tech story with an opening spread that featured Back to the Future-era electronics surrounding a bare derriere.

Non-V-Day centerpieces included Foxy Lady, a pictorial starring February 1982 Playmate Anne Marie Fox and a Playboy Interview featuring Polish Solidarity labor leader (and future Polish president) Lech Walesa, which was conducted in Poland, in Polish. The subject of that issue's installment of the recurring franchise 20 Questions was the soulful-eyed, brunette bombshell Karen Allen, Harrison Ford's counterpart in Steven Spielberg's 1981 box office sensation Raiders of the Lost Ark.

Other standouts: We Wuz Robbed!, a hybrid pictorial-sports story that spotlighted a match between September 1981 Playmate Susan Smith and "Intergender Wrestling Champion of the World" Andy Kaufman. The piece was reported by longtime contributing editor John Blumenthal, who came to PLAYBOY in the early 1970s by way of Esquire—and a referral from none other than literary and cinematic giant Nora Ephron.

For the reader whose athletic tastes veered toward more time-tested indoor/outdoor sports, the issue also ran an excerpt from Playboy's Guide to Ultimate Skiing, courtesy of Playboy Press, as well as the 1982 edition of PLAYBOY's long-standing annual franchise, The Year in Sex. And for the working man of the 1980s, a Playboy Advisor column weighed in on sex manuals and men's suits.

This issue also included the second installment of the mag's buzzworthy Man and Woman series, in which filmmaker Jo Durden-Smith and "new science" journalist Diane deSimone discussed The Sexual Deal: A Story of Civilization.

Believe it or not, that's not all 1982 had to offer. Read on to enjoy a visual tour of some of our favorite vintage February moments, including previously unpublished outtakes that didn't make it to the printer in 1982.

Southern Star

Previously unpublished outtakes from the pictorial that led to the issue's cover. Subtle differences from the published version include shots without the nail polish that housed the issue's hidden Rabbit Head.

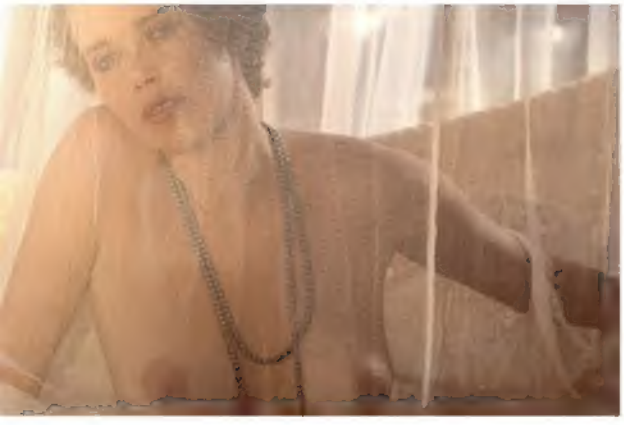
Hidden Hare

Fun fact: Nearly every cover of PLAYBOY features a concealed image of our ubiquitous bow-tied mascot—and February 1982 was no exception. That issue's hidden hare? The ruby-red Rabbit Head reflected in McArthur's nail polish.

Foxy Lady

Twinkle toes, with a twist. A selection of outtakes from February 1982 Playmate Anne Marie Fox's fitness-inspired pictorial, which was aptly titled Foxy Lady. When Playboy reconnected with Fox in 2019, she cited this photoshoot as the experience that jump-started her future career as a photographer. "Although I didn't realize it at the time, my first experience in front of the camera catalyzed what would become my passion for working behind it," she said.

After PLAYBOY, Fox graduated from Columbia University and apprenticed with photography legends Brigitte Lacombe and Nan Goldin. A few years later, she was tapped as the set photographer for Kenneth Branagh's Mary Shelley's Frankenstein. The specific assignment? "Capture the daily intensive prosthetics transformation of the lead actor, Robert De Niro."



Hello, Lover

Scenes from At Long Last, Lover, a pictorial starring Sylvia Kristel as Lady Constance Chatterley in the first film adaptation of D.H. Lawrence's scandalous 1927 novel, Lady Chatterley's Lover. Although Kristel's breakout role was years earlier in the 1974 French film Emmanuelle, her turn as "the love-starved wife of an impotent nobleman" marked her first major cinematic role. And acting chops weren't the Dutch star's only impressive skill: Kristel had a reported I.Q. of 164 and was fluent in five languages

Illos From the Issue

Like many artists who have appeared in PLAYBOY's pages, John Kurtz, the mastermind behind the opening visuals for Robert Silverberg's February 1982 fiction piece, Gianni, hailed from PLAYBOY's birthplace: Chicago. Kurtz's work also appeared in PLAYBOY's sister publication, Oui magazine.

In addition to playing a defining role in the pop art canon, Patrick Nagel was a prolific contributor to PLAYBOY's pages. Case in point: The triptych above spotlights three Nagel contributions to the February 1982 issue alone, featured in Playboy After Hours, Playboy Forum and the Playboy Advisor, respectively.

Service With Style

Although grooming trends in pictorials are a consistently reliable way to pinpoint the decade in which any given issue of PLAYBOY was published, readers in search of additional context clues that this particular issue was published in the 1980s need look no further than the subtitle of the February 1982 tech story Modern Screen Romance, which read: "Video's sexy second generation of cassette recorders, disc players, cameras and stereo TVs is a seductive sequel that's a sure tune-on."

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